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NOTES ON THE OJIBWA AND POTAWATOMI OF THE PARRY ISLAND RESERVATION, ONTARIO

FREDERICK JOHNSON

THE Parry Island Indian reservation is about ten square miles in extent and covers the whole of Parry island with the exception of a tract leased by the Canadian National Railroad which built the town of Depot Harbor. Parry island is a short distance by water from the town of Parry Sound, Ontario. According to the Canadian Indian Census for 1923 there may be found living on this reservation 254 Ojibwa Indians; but only about 150 of the natives themselves say that they are Ojibwa, the remainder claiming Potawatomi descent. The common opinion prevails among the Ojibwa that, with a few exceptions who come from Manitoulin island, Ontario, their families have always resided on this island.

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I found that the Potawatomi trace their families to the Christian islands, Ontario, and to Wisconsin. Tradition says that the migration of the Potawatomi to Parry island occurred some fifty years ago and was due to some act of either the Government of Canada or that of the United States. It must be remembered, however, that the Potawatomi have resided on the shores of the Great Lakes for a considerable period.

These people, designating themselves either as *tcíbwa* or *potawátomi*, call the Algonquin, their eastern neighbors, *tšckwágami*. To the north they say that more *tcíbwa* may be found, and one old woman offered the information that there was a band of Indians at Cartier, Ontario, whom she had heard called *muckígo*. Information concerning the people south of Parry island is vague; it was the general opinion that more *tcíbwa* might be found, but no one seemed certain. (There was no recognition of the term Mississauga, although there is a large group of Mississauga living at Alderville.) Practically all the people on the reservation were of the opinion that more Potawatomi might be found in Wisconsin and that the people living in Michigan were Menomini.

At present the Indian population of Parry Island live in log cabins or more often in poorly constructed board shacks covered with tar-paper.

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This type of house has taken the place of the familiar conical birch-bark wigwam. The wigwam, termed *wigwəsgamik*, was made, according to tradition, with sixteen poles and covered with nine strips of birch-bark.

Formerly the wigwams were built near clearings on which corn (*məss'kus*; when removed from the cob, *mədámənik*), pumpkins (*kúsuman*), beans (*məskúdisiminug*, "prairie berries"?), and potatoes (*u'pínik*) were cultivated. Plowing, planting, and cultivating were done with a straight sharpened stick, a practice which survives today, especially among the older people. Wild rice was gathered at the proper season and the maple-sugar industry flourished during the spring. With the coming of the white man the gathering of wild rice was discontinued and the methods practically forgotten, but there are still a few families who spend the spring in the "sugar-bush" making maple sugar. In former times the men spent a part of their time in hunting and fishing, but with the depletion of the game and fish this part of their life has become nothing but a sport. The people now are forced to rely on their small gardens, poor cows, and a few odd jobs that they can pick up about the towns in order to secure a livelihood.

Moccasins (*məkísənən*) are made in two com-

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mon types. One type, suggesting possible Iroquois influence, has the rounded vamp and an upper which is fastened over the arch of the foot by tying two strings attached to the ends of the upper. The second type (fig. 49), which is prob-



FIG. 49.—Ojibwa moccasins. (16/2611)

ably the older of the two, has also the rounded vamp; a "casing" is sewn around the edge of the moccasin, through which a thong is threaded to be tied in front. Moccasins may be decorated by embroidery in thread or beadwork on the vamp and upper. In the first-mentioned type, cloth is now used as an upper, being reinforced with paper where it is beaded. The decoration of the

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vamps with beadwork is done on cloth reinforced with paper and sewn to the vamp. Beads are called *mənídóm nesuk*, "spirit berries." Footwear is the only aboriginal form of clothing which survives to the present day, with the possible exception of fur hats; the original skin garments have been replaced by clothes obtained from the white man.

It seems highly probable that only one type of snowshoe is used on the reservation; in shape it resembles those of the Algonquin, but it is peculiar in that the frame is wrapped with leather at the place where the thong that supports the ball of the foot is fastened.

The pump-drill was an important factor in the material culture and is used today to some extent; it is similar to those collected from other bands of Ojibwa, the Iroquois, Eskimo, Montagnais-Naskapi, and others. Rope for general use is made by braiding strands of "beaver-grass."

Until a few years ago corn was pounded into meal in vertical log mortars (fig. 50) similar to those found throughout the Eastern Maize Area. The specimen collected measured 17 inches high by 7 inches in diameter. The hole in the top was excavated by charring and chipping. The pestle was made of hard wood in the common dumb-bell shape.

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Lures for fishing through the ice are made by carving small wooden minnows and weighting them with lead (fig. 51). These are bobbed



FIG. 50.—“Old Lady” Medweash with her mortar and pestle.

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through the ice by a man lying prone with a blanket covering his head and the hole. When a fish approaches the lure, it is caught on a spear pointed with either bone or iron. The bone spears have a barb on each side of the shaft (fig.



FIG. 51.—Lure used in fishing. Length of rod, 12¼ in.
(16/2579)

52). One type of bone-pointed spear is made with the point fixed firmly in the shaft; the other type is a sort of harpoon in which the bone point on striking the fish comes out of its socket and the fisherman then plays the fish with the pole attached to the point by means of a short thong. Fishing with a lure has been reported from the Eskimo and other American peoples; this method has been described by Skinner as one being used by the Prairie Potawatomi.¹

The outstanding characteristics of the birch-bark industry on Parry island are: the use of

¹ Skinner, Alanson, The Mascoutens or Prairie Potawatomi, *Bull. Pub. Mus. Milwaukee*, vol. 6, pt. II, p. 280.

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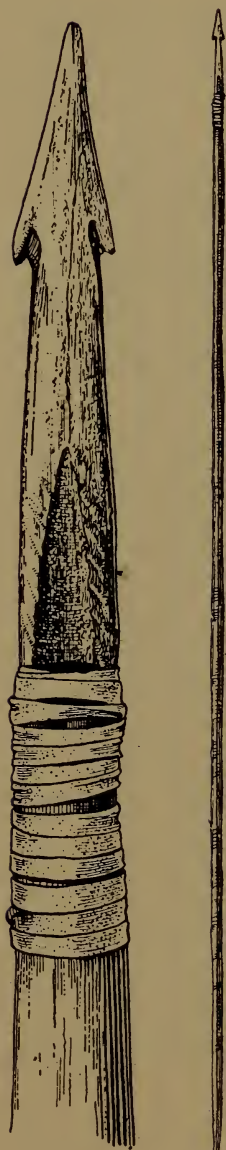


FIG. 52.—Bone-pointed fishing spear. Length of point to end of lashing, $6\frac{7}{8}$ in.
(16/2574)

basswood (*wigub*) to sew the bark, the absence of decoration, and the lack of covers for the boxes. These peculiarities show a marked difference from the known work of the neighboring peoples. The birch-bark work of the Algonquin² is sewn with spruce-root and the greater proportion of the articles are decorated with etched designs. Many are provided with covers. At Long Lac, Ontario, we encounter a type of birch-bark box, made by the Ojibwa, which is sewn with spruce-root and decorated with etched designs, but lacking a

² Speck, Frank G., River Desert Indians of Quebec, *Indian Notes*, vol. iv, no. 3, July, 1927. Speck, Frank G., Discussion and unpublished manuscripts. Johnson, Frederick, The Algonquin at Golden Lake, Ontario, *Indian Notes*, vol. v, no. 2, Apr., 1928.

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cover. The main point of difference between these two types of boxes lies in the treatment of the bark, the shape of the box, and in various stitches used in sewing the bark. In comparing the Long Lac and Algonquin types of bark-work with that found at Parry island, which is in an intervening area, it becomes evident that the Parry island type of work is an intrusive one which cannot be exactly accounted for because of the present lack of comprehensive data. There are, I believe, no specimens of birch-bark work which can be definitely assigned to the people south of Parry island, and the people to the north are also not represented in Museum collections.

Another consideration which may be advanced to explain the type of bark-work collected is that of the lack of decoration. This may possibly be due to deterioration of the industry. However, if we can rely on native testimony it seems quite probable that these boxes were never decorated. The use of spruce-root to sew the bark was known, but it was said that this material was used only in making canoes, basswood being the material always employed in making boxes, etc. It may be worth adding that in looking over the birch-bark work of several different tribes, the use of basswood in making boxes and the lack of

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etched or other decorations seem to have about the same distribution.

Another branch of the birch-bark industry, and perhaps the most recent development at Parry island, is the making of beautiful bark boxes decorated with porcupine-quills. This phase of the industry seems to have had a rapid development, being stimulated by the tourist trade. From a general survey of this development it would seem that Manitoulin island, Ontario, constitutes the center from which the industry has diffused. The consensus of opinion at Parry island is that these boxes have been made there only during the last fifty years.

Ash-splint baskets of every conceivable shape and size are made on the Parry Island reservation. The simpler techniques are employed generally, but more complex weaves are well known and are used, as a rule, in making the smaller articles. In the collection in the Museum as many of the different techniques are represented as was possible. These people make a great many more ash-splint baskets, employing many more different weaves than do the Algonquin, and in general the work is of much finer grade. A cursory glance at the industry at Parry island leads me to the opinion that there are no outstanding peculiarities which would separate this group

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from the peoples to the south who manufacture splint baskets. It is my belief, however, that Parry island is near the northern boundary of this technique.

Specialized tools for preparing the splints are entirely absent, the crooked knife and the ax being considered sufficient for this purpose.

Rush mats are made at Parry island in the same type as is commonly found among the Central Algonkian peoples. The incidence of these mats here, I believe, marks the easternmost boundary of the technique, for, so far as I have been able to ascertain, these are not made by the Algonquin. Whether or not they are made to the immediate north or south of Parry island I am not able to say; that they are common to the westward is well known.

Braided corn-husk mats, similar to the Iroquois type, are found in practically every household. That these mats follow the distribution of the cultivation of corn seems to go without saying; it appears as though their origin might be traced to southern sources. One must consider, however, the braided basswood mat which is made by the Algonquin. The technique of these two types of mat seems to be identical, but their relationship must await further investigation.

The occurrence of the basswood bag among

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these people is also important, for again we find an eastern boundary of a technique. This type of bag is known only by hearsay at Golden Lake³ and not at all among the River Desert Algonquin.⁴ The specimen collected is of the type common among the Central Algonkians and is decorated with colored bands of basswood fiber woven vertically into the bag.

Music for dances is supplied by two types of drums. The Ojibwa used exclusively the double-headed drum with a snare which is common among other Ojibwa groups. The Potawatomi prefer the water-drum and use it to the exclusion of the other type. The information obtainable at the time was not sufficient to explain fully this difference. Relying on native testimony we can conclude that the Potawatomi brought this drum with them when they came to Parry island. However, it is well known that the Ojibwa in general make and use water-drums, so we must leave this question for further investigation.

Drumming is accompanied by singing and by rattling. The rattles used especially by the Potawatomi are made by sewing a piece of rawhide over a thin cedar hoop. Small stones or shot are placed inside the hoop. This type of rattle is

³ Johnson, Frederick, loc. cit.

⁴ Speck, Frank G., loc. cit.

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distributed generally over northern North America.

Carved wooden clubs in two styles (figs. 53, 54) are made at Parry Island. These are used



FIG. 53.—Early form of Potawatomi club. Length, $20\frac{3}{4}$ in. (16/2617)

in the social dances held from time to time during the winter. Most of these clubs are made by the Potawatomi, and native tradition again tells us that it was the Potawatomi who introduced them here. In former times these clubs were used as weapons and were equipped with stone points fastened in sockets with pitch.

Two very interesting specimens were obtained from the oldest living Potawatomi on Parry island. These are carved rattles (fig. 54), but are termed *pugamágən* as are the warclubs. Very little information was forthcoming concerning these rattles. Their former owner said that they belonged to his father. It is my opinion that these instruments were used in connection with

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FIG. 54.—Potawatomi club and rattles. Length of uppermost specimen, 15 in. (16/2618-20)

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some religious rite and as such had some symbolic meaning. Questions on this subject were answered in such a vague manner that I hesitate to offer them here. Whatever meaning they might have had seems to have practically vanished, unless it may be conjured out of the old man from whom I purchased them.

A survey of other characteristics of the industrial life of these people shows wooden spoons, bows and arrows for hunting and war purposes, cradleboards of the Central Algonkian type, and other objects in common use.

Because of the profound influence of Government officials and the Methodist missionary on the reservation it was impossible to obtain any information concerning the ancient religious practices and the folklore of these people. However, one informant admitted that a religious rite termed *midéwin* used to be performed by the people on Parry island. He said that twelve or fourteen men held this ceremony in a lodge built of bark and that through their performance sometimes one or more persons died. The practice was discontinued about thirty years ago, but I feel sure that today there are at least two participants in this ceremony who are still alive and that another trip to this reservation will result in much more information concerning it.

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The mythology of these people centers around *nénebuc*, who is a trickster. The episodes recorded below are common among the Ojibwa and to some extent may be found in Algonquin folklore, although the name of the hero is changed to *wiskédjak*. Although the name *nénebuc* is always used by the people at Parry Island, they recognize the name *wiskédjak* and say that he is one and the same person as *nénebuc*.

The following myths were dictated in English by Jonas King, a venerable Potawatomi with a very disagreeable disposition.

Nenebuc and the Fawns

One time Nenebuc was going through the bush and he met some fawns. He saw that they were all spotted and were very pretty, so he wanted to be like them. He asked them: "My brothers, where did you get that nice brown color and those pretty white spots? Tell me so that I may get some." They told Nenebuc to go light a big fire and when it was good and hot to roll back and forth in it. So Nenebuc went and built a big fire and when it was nice and hot he lay down and rolled back and forth. All that happened was that Nenebuc got badly burned, and when he found that he didn't get the brown color and white spots, he was mad as the devil.

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Nenebuc Ties up the Duck's Feet, Falls in a Hollow Stump, is Rescued, and Marries a Chief's Son

Nenebuc was always traveling in the bush, and he was brother to all animals. Nenebuc lived with his grandmother in a big bark wigwam. Well, Nenebuc was traveling along once when he came to a lake, and this lake was covered with ducks. Nenebuc must have had a crooked knife, for he went and got some basswood-bark and tied it together so as to make a long string. Then he went and crawled down to the shore and got into the water without being seen by the ducks.

By swimming under water he tied all the ducks' feet together with this long string. He did this so that he could take them home. All of a sudden one of the ducks felt this (the string) on his leg and he cried out. Then all the ducks flew up. They were all tied together. Nenebuc hung on to the string, but the birds lifted him up. They flew up and up until Nenebuc got tired and let go the string.

He fell down and down and landed in a big hollow stump and he couldn't get out. After a long time some women come along, looking for wood. They began to chop down the tree in which Nenebuc was. Nenebuc yelled out to them, telling them to be careful lest they hurt him. The woman didn't know that it was Nenebuc.

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They chopped a hole in the tree and Nenebuc crawled out. The women then took him to the chief's house. Before he got there he got a skirt, and when he went in everybody thought that he was a woman.

He married the chief's son but didn't live with him very long, for the chief's son found out that he was a man and got very mad (angry). Nenebuc had to run away then.

Nenebuc Catches the Ducks in a Bag and Makes them Dance

Nenebuc was going through the bush one time when he came to a lake that was covered with ducks. When he saw them he wanted some, but he didn't know how he was going to get them. He went back to his grandmother and asked her to make him a bag out of basswood which would be long enough for him to get into and tie up over his head. She told him that it would be pretty hard, but that she would try. So she made him one.

Nenebuc took the bag and went back to the lake and went up on a hill that ran down to the lake. When the Ducks saw Nenebuc, they said, "Keep away from the shore, or Nenebuc might get you."

Then Nenebuc got into his bag and tied it over his head and then rolled down the hill. When

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the Ducks saw this, they said, "Keep away out in deep water, away from the shore."

When Nenebuc got down to the bottom of the hill he got out of the bag and climbed up the hill. At the top he got into the bag and rolled down the hill again. He did this three times.

Then the Ducks said, "Let's ask Nenebuc what he is doing."

"Nenebuc, what are you doing?" asked the Ducks.

"Oh, I am having lots of fun," said Nenebuc.

"Well, let us get in your bag," said the Ducks.

Then Nenebuc said, "Oh no, you will all get killed." Then he rolled down the hill again.

Then the Ducks said, "Come on, Nenebuc, let us try; we won't get killed."

Then Nenebuc said, "All right."

So they all got into the bag. Nenebuc picked up the bag and started home with it. After he had gone a little ways the Ducks said, "It's a long way up the hill, Nenebuc."

Nenebuc said, "This bag is awful heavy with you in it."

After going a little farther the Ducks said, "Aren't we near the top, Nenebuc?"

Nenebuc said, "Yes we are, but you are awful heavy."

Finally Nenebuc got home and put the Ducks

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down. He didn't know how to kill them. He thought that he could hit them with a stick, but that would get the bag dirty. So he told his grandmother to cover all the holes in the wigwam with brush, which she did.

Then Nenebuc let the Ducks out in the wigwam and told them that he was going to have a dance. They thought that that would be fine. So Nenebuc told them to dance while he drummed and sang, only he said that they must all dance with their eyes closed. So after they had been dancing for a little while with their eyes closed, Nenebuc began to wring their necks. Then the Hell-diver opened one of his eyes and saw what Nenebuc was doing. He yelled to the Ducks and they all flew up and busted (broke) the wigwam all to pieces. Nenebuc and his grandmother were blown way off into the bush.

Evidence of former burial customs is found in an old graveyard (fig. 55) situated near a deserted village on the reservation. The last family left this village when the father died about three or four years ago, moving to the other end of the island near the towns of Depot Harbor and Parry Sound. In the graveyard, which is about 250 feet square, may be found seven peak-roofed shingled structures, the largest of which meas-

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ures 10 feet long by 7 feet wide by $3\frac{1}{2}$ feet high, and the smallest 5 feet long by 2 feet wide by 2 feet high. These houses have been ornamented with a carved ridge-pole on the outside, and most



FIG. 55.—Old cemetery at "Lower Village" with houses erected over graves.

of them have been papered on the inside. The fronts of the houses have been fitted with a small frame door facing southeastward. At the back of all but one a large wooden cross is fastened;

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the other house has the cross placed on the inside. This seems to be intentional, for there is no place at the rear of this house where the cross could have been nailed.



FIG. 56.—Front of house erected over a grave in the old cemetery at "Lower Village."

These mortuary houses (fig. 56) have a small shelf attached in the corner either to the right or to the left of the door. On a few of these shelves the rotted remains of clothing are to be seen. The contents of the largest house were: a badly decayed rattle, similar to the one described on page 204; a roll of birch-bark containing a woolen

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shawl and some red cloth, both badly decayed. In the other houses were found remains of baskets, clothing, and in one a fish-net.

Other graves in the cemetery are marked by mounds of earth about 5 feet long and 18 inches high, all extending southeast-northwest. One stone bearing the date 1915 had been erected over a mound.

It was learned that a graveyard is termed *jebiyáke* and the houses *jebagʷmigʷəns*. Further inquiry about the graveyard and the houses evoked so much hostility that it was decided to defer the investigation until the motives of my questioning were more clearly understood.

In considering the status of the people on the Parry Island reservation we have first to consider the two groups into which they divide themselves. Old differences in culture, if there were any, have almost completely disappeared, so that it was impossible to discover them during my short stay on the reservation. The Potawatomi now speak the Ojibwa dialect, and if differences in the speech of the Potawatomi and the Ojibwa do exist, they will be found only by extended investigation. No one on the island seems to know any Potawatomi words, in spite of the fact that the last generation is said to have spoken this language. The use of different types of drums,

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the making of warclubs, and to a very limited and doubtful extent the making of birch-bark containers indicate a possible division of this band. However, these slight differences are not distinctive enough to warrant a conclusion, although they may indicate a possibility.

The group does stand in an important position. It marks the easternmost limit, in this general latitude, where many Central Algonkian characteristics may be positively identified. It is through this group and similar ones living on the shores of Lake Huron that the Algonquin came in contact with the Central Algonkian culture. Just how much influence was felt by the Algonquin, or how much effect this contact had on the Ojibwa, remains a problem; but further investigation in this region should bring to light much valuable information on the question.

CANOES OF LAKE ATITLAN, GUATEMALA

S. K. LOTHROP

INDIANS speaking three Mayan dialects dwell on the shores of Lake Atitlan in the highlands of Guatemala. On the south side there are the

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Zutugil, on the northwest the Quiche, and on the northeast the Cakchiquel. All of them use canoes of the same unique type.



FIG. 57.—Canoe off San Juan.

Lake Atitlan is an oval body of water measuring more than twenty miles from east to west and ten from north to south. The northern shore (fig. 57) rises abruptly for 2000 or 3000 feet in a series of rocky cliffs, sparsely vegetated and dotted with waterfalls. Deep gorges enclose green valleys where tropical fruits flourish, for the surface of the lake is about 4000 feet above sea-level. On the south (fig. 58) two massive

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volcanoes dominate the landscape. Owing to its mountainous setting, sudden and fierce squalls burst upon Atitlan, and the prevailing southerly winds often blow hard enough to make the navigation of small boats hazardous.



FIG. 58.—Canoes at Atitlan.

The canoes are dugouts made from the trunks of huge cedars, which flourish amid the dank vegetation of the cloud belt at an elevation of 9000 feet or more. Some of the cedar trees are

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enormous, and from them are carved canoes capable of carrying as many as thirty or forty people. Peculiar features of the Atitlan canoes are the construction of the bow, the stern, and the gunwales.



FIG. 59.—Canoe at Atitlan.

Canoe sterns are seen in figs. 58 and 59. It will be noted that the stern is rounded on top with a squared washboard above. On each side are solid handles carved from the same wood as the hull; these are used for pulling the canoes up on the beach, stern foremost (fig. 57). On some



FIG. 60.—Canoe from San Juan.

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of the very largest vessels there is a single handle at the bow.

The bows are unusual because instead of being rounded they are cut flat to form a V (fig. 60), a shape which apparently does not exist elsewhere in Central America.

The sides of the canoes are raised from six inches to a foot by encircling boards secured to the hull with nails. Seams are made water-tight with pitch. Not all canoes have this raised free-board, and it appears probable that it is due to European influence. On the larger canoes the sides are as much as four feet above the bottom, which makes paddling rather difficult.

Paddles are about five feet long, and have narrow lanceolate blades.

THE WOODEN KERO OF THE INCAS

MARSHALL H. SAVILLE

WOODEN libation cups or tumblers, identical in shape with those of pottery found in stone cist *chulpa* burials in the highlands of Peru from Cuzco southward to beyond Lake Titicaca and into the present republic of Bolivia, present many features of great ethnological interest and sig-



FIG. 61.—Wooden keros of the Inca with mastic inlays in colors. Height of *a*, $7\frac{1}{2}$ in.
(16/4927, 4925, 4926)

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nificance. They have as yet been but little studied, owing chiefly to lack of comprehensive collections. Long interested in collecting and preserving this class of objects, the Museum now possesses one of the two great collections outside of Peru, the other comparable one being in Buenos Aires.

A noteworthy addition to the collection of about three dozen examples of keros has just come to the Museum through the interest of Willard V. King, Esq., one of its trustees, who acquired three important specimens on a recent trip to South America. These are illustrated in fig. 61. The two largest, each about seven inches high, are of average size, while the smaller one is quite rare, being one of the smallest we have ever examined. The specimen illustrated in *a* is of typical form; three others, including the King specimen shown in *c*, have central ridges, perhaps representing cords. Other types have a jaguar, llama, or other animal head projecting from the upper part and occupying fully a half of one side of the vessel; still others have a human head of the same size, instead of an animal head, while several are noteworthy for the incised decoration forming geometric patterns, without the mastic inlay in colors which are the predominant feature of the receptacles.

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Most of the keros are manifestly of a period subsequent to the advent of the Spaniards; but we believe that they date from early colonial times, as we have no data concerning their production in recent years. The keros from early colonial days have designs representing objects or costumes acquired from the Spaniards; but there are others which have none of these elements, and some of them may well have come down from pre-Spanish times. Bandelier found three wooden keros in clefts of rocks near Lake Titicaca, and others have been reported to have been found under archeological conditions.

The word *kero* is Quechua, spelled *quheru* in the Torres Rubio grammar and defined as "a vase of wood from which they drank chicha." In the seventeenth-century works of Ramos Gavilan and Father Cobo we find notices of the cup under the term *quero*. Cobo writes: "The most common of these [drinking cups] are of wood, of the shape of our glass tumblers, wider at the top than at the bottom. They hold a pint of wine. They are painted outside with a kind of lacquer, very relucant in various colors, and with different raised figures and paintings. These wooden vessels are called *queros*."

The many different keros, of which no two have the same designs, are worthy of careful

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study, for in the designs and scenes depicted in colors we have material for a study of the ethnology of the Peruvian highlands, definitely Inca, analogous to the painted pottery of the Chimú and Nazca coast areas of pre-Incan culture.

DECORATIVE ART ON BIRCH-BARK CONTAINERS FROM THE ALGON- QUIN RIVER DU LIÈVRE BAND

VINCENT M. PETRULLO

THE River du Lièvre band of Algonquin, at the time of my visit to Quebec in the summer of 1928, occupied the banks of the stream from which they take their name. Semi-nomadic hunters, unorganized, they may possibly form part of Dr. Speck's groups 4 and 5.¹ They have retained little of their material culture, the close contact with the whites and the failure to organize themselves into a functioning group having led to this acculturation. However, a few specimens, consisting of birch-bark containers, implements used in the preparation of skins, splint baskets, objects

¹ Boundaries and Hunting Groups of the River Desert Algonquin, *Indian Notes*, vol. VI, no. 2, April, 1929.

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used in making maple sugar, and a few other articles were collected. These are now in the Museum of the American Indian, Heye Foundation.

Five birch-bark vessels of varying sizes and



FIG. 62.—Birch-bark container from River du Lièvre. (The decoration on the lid is too faint for reproduction.) Height, $6\frac{3}{4}$ in. (16/2708)

shapes, four of which are decorated on their sides, ends, and lids, were collected. The almost rectangular form is represented by one specimen, and the almost cylindrical form by another. The walls taper more or less toward

the rim.

These vessels were made and decorated in past generations. It was claimed by my informant, about sixty years of age, that the receptacles appearing in figs. 62-65 were made and decorated by

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her grandmother; the one appearing in figs. 66-68, by her mother; and that shown in fig. 69, by herself, when she was about twenty years of age.

This chronology is of interest and importance in an analysis of the designs and in the study of the historical subjective element.

As the accompanying illustrations show, two techniques



FIG. 63.—Birch-bark container from River du Lièvre (The other side has no rim-border decoration.) Height, $7\frac{1}{2}$ in. (16/2707)

were employed in decorating birch-bark etching in positive relief and etching in negative relief. The former was used much more than the latter. By etching in positive relief is meant the scraping away of the dark coating of the inner surface of the birch-bark, leaving the designs to stand forth in the dark foreground, with a light background. Etching in negative relief consists in scraping away the same coating, but

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in this case the light background is the design. The rims were not decorated with spruce-root lashings and bindings of different colors as among the Têtes de Boule² and as in the case of the specimen from Lake Barrière shown in fig. 71.

Another technique employed was that of stamping designs.

Only one specimen, a splint wall-pocket, shows this (fig. 70). The flat surface of a potato, cut into halves, was used as the stamp, the surface being so carved as to make the desired design stand out



FIG. 64.—End view of the receptacle shown in fig. 63.

² See Davidson, D. S., *Decorative Art of the Têtes de Boule of Quebec, Indian Notes and Monographs*, vol. x, no. 9, 1928. The specimen from Lake du Barrière was collected from a member of the band. Dr. Davidson had verbal information that this kind of decoration was not practised at that place.

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in relief; then the stamp was dipped in a dye and the design stamped wherever desired.

The decorative designs on the birch-bark containers are not simple, as will be seen from the illustrations.

In this region aboriginal art applied to birch-bark is mainly realistic-botanical. The designs under consideration might be termed pseudorealistic-pseudobotanical,



FIG. 65.—The lid of the receptacle shown in fig. 63.

ical, and they are somewhat removed in style from any produced by neighboring peoples. There is a strong suggestion that, although the technique, material, and treatment are aboriginal, the artists attempted to reproduce other than aboriginal patterns and design concepts—a result of the acculturation from which these people have suffered. Naturally enough, such an attempt produced an art which, in the forced distortion resulting from the adaptation of a different art tradition to new

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FIG. 66.—Birch-bark container from River du Lièvre.
Height, 9 in. (16/2705)

material and technique, has lost much of its original charming simplicity, although it may have gained more than it lost.

In the study of decorative art the treatment of space in the area to be decorated is of prime importance. An examination of the present containers suggests that careful consideration was given to this matter by the artists, for in almost every figure can be seen a well-balanced design,

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with well-balanced spacing set in a well-balanced background. Yet sketching as known to the European is not employed by the aboriginal artist. The careful spacing is the result of a sense of balance, which is the more remarkable since sketching is not used to give the artist a visual image of the design in the area about to be decorated. The method used is one of building up. The artist having prepared the bark to be decorated, cuts out a pattern of an element—a leaf, a



FIG. 67.—The other side of the container shown in fig. 66.

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stem, a bud, for example. A number of these patterns are shown in figs. 77-79. She then marks the outline of this pattern on some part of the bark, and adds others, generally cutting the



FIG. 68.—Lid of the container shown in fig. 66.

patterns as she proceeds. She does not see the completed design until it is finished. Lack of hesitation on the part of the artist observed at work shows that she has at least a ten-

tative mental image of the design. Perhaps it is the possession of such an image that is interpreted as a "dream design." But in reality it is not different from the method used by Chinese artists who painted from memory, and who painted only a part of the picture at a time, filling it in with minute details before proceeding to the next part, and yet violating no principal of esthetics.

The use of the patterns referred to explains the recurrence of the same unit or element, identical

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in every point, unless it has been carelessly reproduced. It also explains the presence of the exact bilateral symmetry seen in each elemental unit (produced by doubling the bark and then unfolding), as well as in the entire decorative design, as will be seen in the illustrations. Not



FIG. 69.—Birch-bark container from River du Lièvre. (The lid decoration is too faint for reproduction.) Height, $6\frac{1}{8}$ in. (16/2706)

possessing, however, the patterns used in decorating the containers, it is almost impossible to reconstruct the various pattern-elements.

Rim-border decoration, so common in this region, appears only on two of the vessels, and in each it appears on only one side. Indeed, it is really in only one (fig. 66) that the rim-border decoration appears to be at all prominent and used in almost the traditional way. It is, in fact, too prominent, for it includes about half of the side. A comparison with fig. 73, a container from Maniwaki, shows how it departs from the tra-

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ditional usage, in which the rim-border decoration is limited to a more or less narrow band below

the rim. In fig. 63 it can hardly be called rim-border decoration, since it appears to be so much a part of the main design; but though the opposite side of this container is decorated with the identical design, this decorative element is lacking. The elements used partake of the same complexity and elaborateness as those which

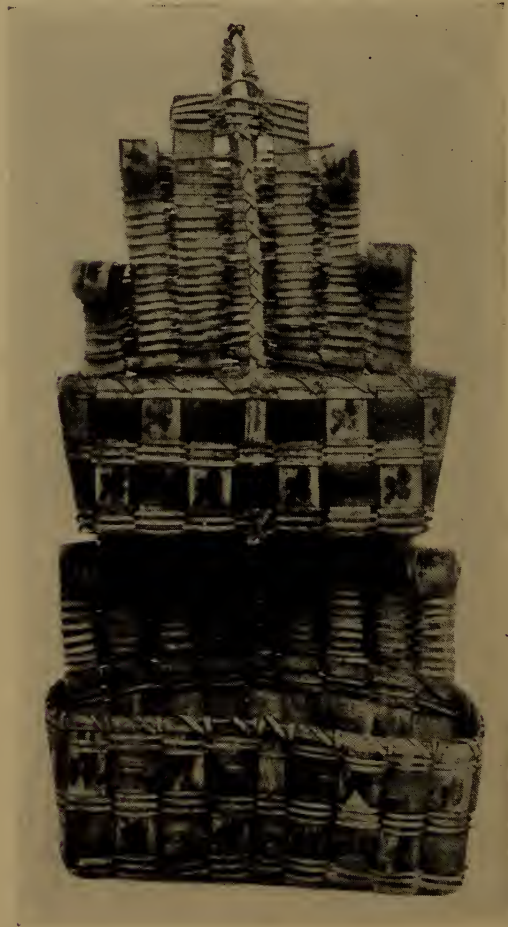


FIG. 70.—Splint wall-pocket with stamped designs, from River du Lièvre. Height, $20\frac{1}{4}$ in. (16/2713)

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distinguish the finished designs on these containers. They depart from the common small triangle or hemispherical element which is generally used as rim-border decoration, as the complex



FIG. 71.—Birch-bark wall-pocket from Lake Barrière. The rim-border decoration is of the type used in birch-bark containers of the Algonkian area. Width of bottom, $13\frac{7}{8}$ in. (16/2725)

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designs from the simple ones present in the art of neighboring peoples.

All the specimens under discussion are provided with decorated lids, which have received as much



FIG. 72.—Birch-bark container from Lake Barrière. Note the colored rim decoration. Height, $5\frac{3}{4}$ in. (16/2726)

attention as the sides and ends of the receptacles. The individual designs are of a much simpler character, however, and the design scheme is also much more elementary. The

same unit is used over and over again. The figures well illustrate this, although the decoration on two of the specimens was much too worn to be easily traceable.

It has been mentioned that these specimens have a particular interest for the student of art, since their makers were closely related to one another but belonged to succeeding generations. It is easily discernible that a fairly definite art tradition is represented. The complexity and so-

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phistication of the designs and the use of related design schemes would relate them to one another. There is present the injection of the individual's subjective interpretation of this art tradition, with its detractions, additions, and modifications.



FIG. 73.—Birch-bark container from River Desert. Note the rim-border decoration. Elements of the design appear in figs. 78, 79. Height, $13\frac{3}{4}$ in. (16/2728)

Even the elements seem to bear a resemblance to one another. The style, in other words, is the same, both in composition and execution.

As shown by the above specimens, though decorated at different time intervals, the art traditions,

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FIG. 74.—Decorated birch-bark sap-bucket with dogwood handle. River Desert. Note the border decoration. Height, $6\frac{1}{2}$ in. (16/2733)

—that is the life of the artists,—was not greatly disturbed. This is historically true, if the time of manufacture of the vessels, as given by the informants, is accepted. So that it be-

comes still more interesting to compare the art as represented by the decoration of the receptacles with that of the individual who made and decorated the containers represented in figs. 73-76. This woman is related to the one who made the ves-



FIG. 75.—Birch-bark container from River Desert. Note the typical rim-border decoration. Height, $3\frac{3}{4}$ in. (16/2735)

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FIG. 76.—Moose-call from River Desert. (Compare border decoration with that of fig. 71.) Length, 10 in. (16/2734)

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sels shown in fig. 69, claiming to be a cousin. But she has lived under different conditions, being a member of the River Desert band and influenced by a different culture environment. In other



FIG. 77.—Cut-out patterns. River Desert. Length of *b*, $4\frac{7}{8}$ in. (16/2761-62)

decorated containers she shows, in her art, a closer relationship to the makers of the containers above described.

With the freedom that belongs to the individual artist she has gone farther afield for her decorative subjects; but in spite of this, her art is more typical of the region. The specimens illustrated are of recent make, whereas those from River du

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Lièvre are older. The latter seem to be an exception, if not in the elements of the designs, at least in composition and general esthetic concept.



FIG. 78.—Cut-out patterns of birch-bark from River Desert.

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FIG. 79.—Cut-out patterns of birch-bark from River Desert.

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SKULLS FROM THE UPPER ORINOCO

BRUNO OETTEKING

DR. H. S. DICKEY, who conducted the Thea Heye - Dickey Expedition to the upper Orinoco last year, has brought to New York, as a part of the product of his collecting, a number of human skulls and fragmentary bones which have been added to the collections of the Division of Physical Anthropology of the Museum. The skulls, six in number, were collected from a cave near the junction of the Tomo and Orinoco rivers, 40 miles from the Orinoco, on the Colombia side. In a good state of preservation but devoid of their lower jaws, these skulls are of a delicate texture and consequently show only mild relief formations, representing on the whole a refined morphological appearance with rather high orbits and medium narrow nasal apertures, while the profile shows hardly any unusual protrusion of the jaw region. The preliminary sexing resulted in an equal number of male and female specimens, i.e., three of each.

From the accompanying table it will be seen that with the exception of specimen 817 ♂, with a cranial L-Br index of 73.8, indicating dolicho-

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cranium, all the specimens are mesocranial, skull 822 ♀, with an index of 80.4, being even slightly brachycranial. The comparatively great length of 183 mm. of 817 ♂ seems to be due to premature obliteration of the sagittal suture, without, however, showing any signs of other compensatory adjustments. The cranial L-H index, with a range of 65.2-72.3 in the specimens, reveals a rather low skull height, which statement is corroborated by the cranial Br-H index ranging from 82.9-90.6, while the extraneous value of 97.8 in 817 ♂ is due to the comparatively great height of this skull. The minimum frontal breadth descends to the low figure of 82 mm. in 818 ♂, which with the breadth of the same specimen yields the remarkably low stenometopic transverse parietofrontal index of 58.6. Stenometopy is the general condition in these skulls, excepting, however, specimens 817 ♂ and 819 ♂, which are just metriometopic. The transverse craniofacial index attains 100.7 in specimen 817 ♂, which, in proportion to a rather narrow cranial breadth of 135 mm., is possessed of the greatest facial breadth of 136 mm. The size of the skulls as expressed by the cranial module $\frac{(L+Br+H)}{3}$ and judged by Eastern United States standards, is markedly low. Such standards vary approximately between 152-160 mm. in the males and

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146-150 mm. in the females, and, by consulting the table, it will be seen that, excepting 820 ♀, all of our specimens fall below those ranges.

| Measurements | Skulls from Tomo and Orinoco Rivers | | | | | |
|-----------------------------------|-------------------------------------|------------|------------|------------|------------|------------|
| | 817 ♂ | 818 ♂ | 819 ♂ | 820 ♀ | 821 ♀ | 822 ♀ |
| | <i>mm.</i> | <i>mm.</i> | <i>mm.</i> | <i>mm.</i> | <i>mm.</i> | <i>mm.</i> |
| Cranial length . . | 183 | 178 | 173 | 179 | 175 | 168 |
| “ breadth . | 135 | 140 | 138 | 141 | 137 | 135 |
| “ height . . | 132 | 116 | 125 | 122 | 123 | 121 |
| “ module . . | 150.0 | 144.7 | 145.3 | 147.3 | 145.0 | 141.3 |
| Min. frontal br.. | 90 | 82 | 88 | 91 | 93 | 89 |
| Bizygomatic br.. | 136 | 131 | 135 | — | 125 | 131 |
| Indices: | | | | | | |
| Cranial L-Br | 73.8 | 78.7 | 79.8 | 78.8 | 78.3 | 80.4 |
| “ L-H | 72.1 | 65.2 | 72.3 | 67.8 | 70.3 | 72.0 |
| “ Br-H | 97.8 | 82.9 | 90.6 | 86.5 | 89.8 | 89.6 |
| Transv. parieto-frontal | 66.7 | 58.6 | 67.9 | 64.5 | 63.8 | 65.9 |
| Transv. cranio-facial | 100.7 | 93.6 | 97.8 | — | 91.2 | 97.0 |

The refined morphology of the calvaria removes them noticeably from the specimens of a ruder and ethnogenetically perhaps more inferior human stratum in South America.

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MONTHS AND SEASONS OF THE ARIKARA CALENDAR

MELVIN R. GILMORE

THE account of the old-time calendar of the Arikara as here set forth is according to information given in 1925 by Four-rings, an old man well versed in the ritual of one of the sacred bundles, of which there were twelve in the tribe. Each one of the original twelve villages possessed one of these sacred shrines. Besides having full knowledge of the ritual of this sacred bundle, Four-rings was well informed in much other ancient lore of his people.

According to his information the Arikara year was reckoned to contain twelve months, and was divided into four seasons—winter, spring, summer, and fall. But the several seasons were not of equal length, winter being of six months' duration, as long as all the other seasons together. It will be observed that in the country inhabited by the Arikara, on the upper Missouri river, the six months counted by them as winter are actually the time of complete dormancy of all vegetation and of hibernation of animal life in the climatic conditions of that geographic area. It will also

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be seen that the months of April and May, which they counted as spring, are in that region the time of springing and of full vernal growth. And the period of June and July, which constituted their season of summer, was the full time of estival development, while August and September, which they counted as autumn, measured the complete season of maturity and autumnal decline of all vegetation. So the Arikara seasonal division of the year was consistent and reasonable in a region having the climatic conditions which prevail in their country. Thus we see the effect of climate, of geographic conditions, on the mind, habits, and customs of a people.

The Arikara reckoned twelve months or moons to the year, beginning with the moon corresponding to our month of October. The Arikara word for moon is *pa'*, hence this word occurs at the end of the name of each month; thus the name of the first month of the year (October) is *Neskutš-pa'*, "winter-pelage moon," and was so called because they observed that in this month the animals grew their heavy winter pelage.

The second month, corresponding to our November, was called *Nutskúhu-pa'*, "snake-head moon," because of the fear and dread of the coming cold, just as everyone fears a snake.

The third month, corresponding to December,

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was called *Tununanšišu-pa'*, or *Tunanšišu-pa'*, "rattlesnake moon," because in the severe cold of that month one's ears, nose, or cheeks may be frost-bitten with the suddenness and stinging sensation of a rattlesnake bite.

The fourth month, corresponding to January, was called *Wetihunáni-nizháanu-pa'*, "cracked ground moon," for the reason that in that month the long-continued severe cold in the Arikara country often causes the ground to crack in freezing.

The fifth month, corresponding to February, was called *Pináhu-katít-pa'*, "black storm moon," because in the Arikara country in that month the morning may be clear, followed by a sudden black storm later in the day, and then clear again.

The sixth month, corresponding to the month of March, was called *Tewíritakúlit-pa'*, "wind-change moon," for the reason that it is characteristic of that month in the region of the Arikara that sudden changes of temperature occur, accompanied by high winds. It is the month of change of seasonal prevalence of cold northwest winds of winter to the warm southwest winds prevalent in summer. In this month of transition there are frequent and sudden alternations of temperature, and of velocity and direction of the winds.

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The seventh month of the year, the first month of spring, corresponding to April, was called *Neká-pa'*, "shedding moon," because in this month the animals shed their winter pelage.

The eighth month, corresponding to the month of May, was called *Scekaráku-pa'*, "leaf-budding moon," because in the Arikara country this is the month in which the trees put forth their leaves.

The ninth month, corresponding to June, was called *Tskatátu'-pa'*, "peeling moon," because it is the time of abundance of sap in the trees, and so their bark may then be peeled easily.

The tenth month, corresponding to July, was called *Awarítu-karikut-pa'*, "middle heat moon," because this is the middle month of the warm part of the year.

The eleventh month, corresponding to August, was called *Awarítu-karikut-nitáwíru-pa'*, "middle-heat maturity moon," because in the earlier part of this month the warmth of summer continued, and all vegetation attained its full growth; and the latter part of the month brought all vegetation to maturity, and the first frosts of autumn came.

The twelfth month, corresponding to September, was called *Nosauksínu-pa'*, "drying moon," because in this month all vegetation, both wild and cultivated, in that region becomes fully ripened and sere. This month was also called *Natáci-*

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wapínu-pa', "harvest moon," because it was the time of in-gathering of the crops of corn, beans, sunflower-seed, and squashes, and of storing them away for winter use. And so the year closed by gathering and laying up provision for the long cold winter from the products of their labors through the active growing seasons of spring and summer.

AN ECHO OF APACHE DAYS

COMMUNICATED BY RICHARD W. DANA

THE MUSEUM is in receipt of a letter from Mr. Richard W. Dana, of Claremont, N. H., who in his youth in the early seventies was on very intimate terms with the Chiricahua Apache. When old Cochise surrendered to General Crook in the fall of 1871, says Mr. Dana, he and his band were herded on the military reservation at Fort Whipple, Arizona. Mr. Dana was present when the Vincent Colyer peace commission arrived, "to find that flaming youth as exemplified by the members of the First and Fifth Cavalry was all too hard-boiled, so the buck angels of the Colyer commission deemed it wise to send all the Indian women and children to Camp Date Creek, sixty

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miles southwest of Prescott, half the men to Camp Hualapai, forty miles northwest of that town, and the boss trouble-makers and hop-heads to Camp Verde, thirty-eight miles south, while Cochise, with an entourage of twenty of his family, was kept at Fort Whipple.

"My father's quarters," continues Mr. Dana, "had a large front porch, which became Cochise's sanctuary. While the old man was prisoner he suffered agony from toothache. Laudanum applied with absorbent cotton by my mother alleviated the torture and insured for my mother safe conduct wherever she went. The strong friendship that existed between them until Cochise died [on June 8, 1874] was truly remarkable." Cochise gave to Mrs. Dana many rare presents, among them a reata made from human hair, two turkey-feather war-bonnets, a rare deer-sinew Paiute bow, arrows, blankets, hair hackamores, quirts, etc. "I wish I knew where they are now," comments Mr. Dana.

"Natchez was my boon companion, and a fine fellow he was. We and the other boys played the ball game the Yumas play; played pranks such as stampeding the goats and burros through the rancheria, praying to be defended from the fury of the women; horse-racing and horse stunts; climbing up some butte and making a smoke sig-

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nal, thereby scaring the lungs out of the hardy miner or rancher, who beat it into the post with the alarm, 'Injuns is broke out!' We played the Mexican game of *el gallo*, burying a young crane in the sand, with head exposed, etc.; ten boys on a side, *flagelante* quirts, and bareback—a much rougher game and faster than American polo. One came out of this sport looking as if he had been through a slaughter pen. The Apache were restless, reckless, and homeless. Traversing a region extensive and unbroken, and having little to engage their attention beyond supplying their physical needs, they soon acquired a perfect knowledge of the animals that roamed with them over the country, and the best methods of taking and killing them. The chief occupation of the men was war and hunting—all their discipline and exertions were directed to these pursuits." The Apache boys who became Mr. Dana's close companions were ever taught to observe accurately the face of the country, the courses of the streams, the weatherbeaten sides of the trees, and every other natural feature which might aid in guiding them to read trail tracks, signal smokes, or the spoor of an animal. José Tchishi was a wonderful trailer, from whom our correspondent learned much about Indian ways, as they hiked a great deal together. They

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practised with bow and arrow and lance, and learned how to catch snakes. "I have assisted at the fetid deer-liver and rattlesnake performance for poisoning arrows, and learned from them how to throw a reata," Dr. Dana notes. Boys were taught neither to expect mercy nor to yield it; but on one scout Mr. Dana noted that the solicitude on the part of a band of Apache Yuma guides for the preservation of life degenerated into rank cowardice. Nahaidoklin, Nana, and some of the older men would patiently teach the boys, never becoming cross nor angry.

The War dance, the Peace dance, the Pipe dance, and a kind of Green Corn dance like that of the Pueblos, were all more or less monotonous, Mr. Dana found. The paint used in all the dances was put on according to the fancy of the performer, who might represent beast, bird, fish, or snake. The paint was white, green, vermilion, and black, and was smeared on the hand, then pressed on each cheek, the chest, and sides. In all save the dances for the dead mingled colors prevailed.

Loco, Victorio's brother, was a comedian of parts. "He mimicked the warriors in the War dance, when they became frenzied Ananiases, boasting of their valorous exploits with the captives on a raid below the border."

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Whenever he had food to put in it, the kettle of the Apache was always on the fire, ready for the family and for all who entered the wickiup.

"I was living in Washington in 1886," says Mr. Dana, "when Sergeant Hickey sent for me to come to Florida to see my old Apache friends, where they had been sent as prisoners of war to Dry Tortugas. No Apache ever committed so black an atrocity as the Government representative who confined these captives in a casemate below sea-level. Many died of tuberculosis."

A NOOTKA BASKETRY HAT

F. W. HODGE

AN EXCHANGE has been made with the Peabody Museum of American Archaeology and Ethnology of Harvard University by which the Museum of the American Indian, Heye Foundation, has obtained a specimen of hat formerly worn by the "noblemen" of the Nootka Indians of the Northwest coast, but which long ago passed out of use. As shown in the accompanying illustration (fig. 80), the hat is of basketry, with a whaling scene interwoven for decoration. In a letter from Mr. S. J. Guernsey, Assistant Director of the Pea-

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body Museum, the following information regarding the age of the specimen is incorporated:

The hat, as the catalogue number (268) indicates, is one of the Museum's earliest acquisitions. The



FIG. 80.—Nootka hat. Height, $8\frac{1}{2}$ in. (16/4130)

entry in the catalogue is as follows: "Hat, Northwest Coast; received from Mass. Historical Society in 1867; collected by Capt. James Magee about 1794." A note in "remarks" says: "(see P[er]eabody] M[u-"

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seum] No. 423),” which is the entry for a spoon from the Northwest Coast with the date given definitely as 1794, collected by Capt. Magee.

The date of the specimen is therefore closely established.

In 1792 Dionisio Alcala Galiano made a voyage to the Northwest coast, the result of which was the publication at Madrid, in 1802, of the *Relacion del Viage hecho por las Goletas Sutil y Mexicana . . . para Reconocer el Estrecho de Fuca*, consisting of a volume of text and a quarto atlas of maps and plates. Among the latter are two excellent portraits of the chiefs Macuina and Tetacú, each of whom wears a hat quite similar in form and style of decoration to the specimen obtained by the Museum. We reproduce the plate of Macuina wearing his hat (fig. 81). This individual, by the way, who was chief of the Mooachaht division of Nootka, became notorious in 1803 by his capture of the brig *Boston* and the massacre of its crew with the exception of John R. Jewitt the blacksmith and a sailmaker named Thompson. The story was recorded by Jewitt in his *Narrative of Adventures and Sufferings*, published in 1815 and in many subsequent editions.

The hat acquired by the Museum is of the twined weave throughout. It really consists of

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FIG. 81.—A Nootka chief wearing a basketry hat. (After
Galiano, 1802)
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two hats, one within the other. The lining or inner one is made of splints of cedar-bark; the outer is composed of split roots, probably spruce, for the warp, and twined with a grass of a kind described by Lewis and Clark as bear grass.¹ The design is woven of a similar material which has been dyed. The inner and outer members

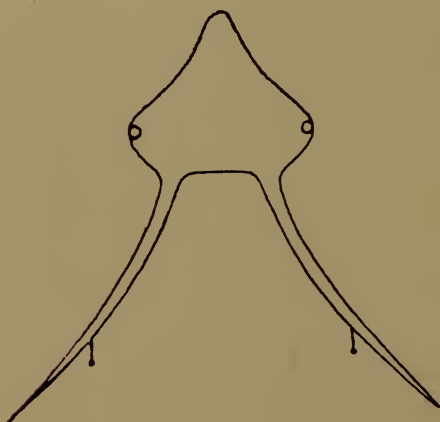


FIG. 82.—Cross-section of a Nootka hat. (From Mason, after Willoughby)

are joined at the edge of the rim with a kind of braided weave, producing an excellent finish. There is apparently a concealed fastening between the two weavings at the top which keeps the inner one from sagging. The inner weaving, however,

extends only to the base of the dome-shape piece of the outer weave, as shown in the accompanying cross-section (fig. 82) by Mr. C. C. Willoughby, reproduced by Mason.²

¹ Cited by Mason, O. T., *Aboriginal American Basketry*, Washington, 1904, p. 419.

² *Ibid.*, fig. 153.

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THE JAMES B. FORD LIBRARY

RUTH GAINES

THE LIBRARY of a museum is perhaps to be classed among the useful rather than the fine arts. The museum, with its kaleidescopic objects, striking, beautiful, enigmatic, is the Rosetta stone; each label, each annotation representing research, is its interpretation. The library is the laboratory of research.

This, to a lover of books, is a hard saying. A reprint edited by Thwaites, or Quaife, or Markham, is more precious to the student than a first edition. Yet there are in the James B. Ford Library volumes sumptuous within and without, such as Kingsborough's "Antiquities of Mexico," Humboldt's "Vues des Cordillères," Curtis's "North American Indian," McKenney and Hall's "Indian Tribes," Maximilian, Prince of Wied's "Reise in das innere Nord-Amerika." There are manuscripts, rescued from tribes almost extinct, recording censuses, treaties, wrongs. One would like to know in what bark container they were kept in the Indian wigwam, what eyes deciphered the writing, what brown hands affixed the signatures of the cross. An Eliot Bible (2d edition,

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1683), enriched by the autograph of Rev. Josiah Cotton, whose property it was, is one of our treasures. Molina's "Vocabulario en la lengua castellana y mexicana" (1555) is another. It is a copy unique in that a gloss of the Matlaltzinca language parallels the original throughout. A Micmac manuscript in the picture-writing adapted by Le Clercq, the "Album Unique" of George Catlin, a catalogue of the Museum Tradescantium (1656), Baraga's "Abrégé de la histoire des Indiens de l'Amérique" (1837), Flores' "Arte de la lengua kakchiquel" (1753), Daniel Claus' "Mohawk primer" (1781), Gaspar de Vilagran's "Historia de la Nueva Mexico" (1610)—these are only a few of the books which, as rarities, delight collectors.

They have found their place in the Museum Library through the generosity of the same donors who have helped build the Museum in its other departments, notable among whom are the names of Mr. James B. Ford, Mrs. James B. Clemens, Mrs. Thea Heye, Mr. Joseph Keppler. These treasures, however, do not occupy spaces in exhibit cases. They too are looked upon as instruments of research, adequately safeguarded, but available at all times.

There is another aspect of our library, which it shares with all libraries of learned institutions.

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It is a composite, welded from special collections gathered over a long period of years by masters in their respective fields.

Mr. A. E. Douglass, identified during his life with the American Museum of Natural History of New York City, left at his death a library of choice editions and valuable pamphlets dealing with the archeology and the history of the Indian tribes of the Southeast. His collection was purchased by the Director of this Museum, and formed, with carefully chosen Government publications, the nucleus of the present library. To Adair's "History of the American Indians" (1775), Bartram's "Travels" (1791), Le Moyne's "Brevis narratio" (1591), and other well-read volumes, the marginal notes add a personal touch, investing with genial scholarship the "Douglass Collection."

Many other volumes on the shelves, ranging from the "Jesuit Relations" to a shabby little quarto entitled "A Western Tour," by Henry Heald, bear on the flyleaf the inscription "Gift of James B. Ford." It is in keeping with the modesty of that patron of art and learning that the Museum itself does not know the number nor the cost of these individual gifts.

Mr. Ford, however, was persuaded to allow the use of his name to designate his share in acquir-

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ing the two collections which constituted his last benefaction: those of Mr. Frederick Webb Hodge and Professor Marshall H. Saville. These form the cornerstone of the James B. Ford Library.

Mr. Hodge has been so long devoted to his chosen field, the archeology, ethnology, and history of the Southwest, that it seems superfluous to describe the books and pamphlets which register his researches. They cover exhaustively the culture of the Pueblo Indians. From the fruitless journey of Fray Marcos de Niza and the march of Coronado to the latest health survey, the records of the "Seven Cities of Cibola" are ranged upon his shelves. Among them are also to be found a complete file of his own writings, a wide variety of publications with which his long connection with the Bureau of American Ethnology gave him familiar knowledge, and a most interesting assortment of letters from the leading ethnologists of the last half-century.

Similarly, the Marshall H. Saville collection is an index of a lifetime of research in Mexico, Central America, and South America. It contains all known reproductions of Mexican codices, and many early editions and monumental works. But its chief glory, in the eyes of its creator, lies in the local imprints, juxtaposed with world-famous

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publishers, and in the pamphlets and excerpts defining the scope of his interests. These interests transcend Latin America. The books, many of them with the date and place of purchase jotted in, begin with the beginning of his investigations, with choice reprints of early New England, and the archeological history of Ohio. In voyages, they range from those of the Norsemen through the period of historical discovery and colonization. Among them are rare reproductions of Columbus' letters, the Augsburg edition of the "Second" and "Third" letters of Hernan Cortés, and outstanding accounts of the Atlantic seaboard. Linguistics of widely separated stocks are represented. This last subject, it may be added, has had the scholarly attention for many years of Mr. Hodge as well as of Professor Saville, and the library has been enriched accordingly.

It is only within the last two years that the Museum library has had a librarian, and opened its doors to the public. It is still engaged in cataloguing and classifying—a fascinating research, since it is among the few libraries specializing in its subject.

Preëminently, it is a working library. A working library, first, in that it is a focal point in the Museum organism. Its needs and problems engage the attention of the entire staff. It is built

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upon and contributes to their scholarship. Above all, it is motivated by a living personality. Long deferred must be the day when the Hodge and the Saville collections will be dissociated from their collectors and dispersed to the stacks. The research student is made free, not only of the books, but of the illuminating knowledge of the scholars who selected them. The inquirer less well informed is aided in his search by specially delegated members of the staff, as well as by the librarian.

The James B. Ford library has made only a beginning. Its field, comprising the entire Western Hemisphere, and crossing Bering strait into Siberia, is vast. There are many gaps in the continuity of its records. But vast as is the subject of the American Indian, it is, after all, well defined. Its historical span is exactly four hundred and thirty-seven years. As the concept grows that the sherds, the implements, the fragile ethnological specimens which constitute aboriginal history need interpretation, preservation even, for future generations in the printed page, so will the library grow. It has before it an opportunity to parallel the Museum collections, with them to fill a place unique, not only in America, but in the world.

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VOTIVE AXES FROM ANCIENT MEXICO

MARSHALL H. SAVILLE

IN A paper in *Indian Notes* for July, 1928, the writer treated of a certain class of ceremonial axes from western Mexico, based primarily on material in this Museum. In that brief study no mention was made of another much rarer type of votive ax from ancient Mexico, which type will be considered now in view of the acquisition of an interesting example included in a small but splendid collection of unique Mexican antiquities purchased last year by the Director in Switzerland. We shall endeavor to throw some light on the peculiar significance of these ax idols.

Many years ago the writer published an illustrated description of a remarkable votive ax of jadeite in the American Museum of Natural History, New York.¹ It had been previously described by Dr. George F. Kunz, but without illustration. This splendid specimen (fig. 83) is nearly 11 inches in length; its color is light grayish-green with a tinge of blue and with streaks of an almost emerald-green on the back. It is the larg-

¹ See the references at the end of the article.

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FIG. 83.—Votive ax of jadeite from Mexico. Length, $10\frac{13}{16}$ in. (American Museum of Natural History)

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est known sculptured object of jadeite of this brilliant color thus far found in Mexico. As Dr. Kunz pointed out: "The lapidarian work on this piece is probably equal to anything that has been found, and the polish is as fine as that of modern times." The carving on the front represents the conventional mask of a tiger, with peculiar slanting almond-like eyes, prominent canine teeth, small nostrils, and an immense flaring upper lip. This mask occupies the entire upper half of the object and rests on the shoulders of a man with arms extended over the chest, the hands brought together one above the other, clasping a stone knife (of which the lower part only is visible) that projects downward from the left hand. The lower part of the specimen is fashioned in the form of a conventional ax, no trace of legs or feet of the idol being present. There are dull markings or abraded sections connected by incised lines to form a design in outline around the upper part of the mouth and reappearing below the arms. Marks are shown also on the ears and on the cutting edge of the ax. These latter, teeth-like markings, may possibly be intended to indicate toes. Dr. Kunz conjectured that these abrasions might have been designed to hold gold-leaf, but they might also have served to contain a turquoise mosaic decoration.

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Nothing definite is known respecting the history of this idol, but it is supposed to have come from the State of Oaxaca and was brought to New York by a sailor about fifty years ago. In our former paper we called attention to two other votive axes known at that time, one in London and the other in Mexico. Since then two others have come to light. We now illustrate all five specimens. The neck groove in all the axes is so well defined as to bring the series into the typically American grooved-ax group as distinct from the petaloid or celt form. The grooved ax is relatively rare in Middle America.

The second example, in the British Museum, has been illustrated by Joyce in a drawing which does not do justice to the beauty of the sculpture, as brought out in our photographic reproduction (fig. 84). It is carved from a piece of aventurine quartz and is 11 inches long. The eyes do not slant as in the first example, and the canine teeth are not visible. The hands are clasped, but are placed apart opposite each other on the breast. Between the hands is an object, probably a knife, point downward, with incised decoration; the upper end is attached to a bar resting on the thumbs and a vertical line extends downward from the tip of the knife, intersecting a horizontal line near the edge of the blade, a feature found



FIG. 84.—Votive ax of aventurine quartz from Mexico.
Length, 11 in. (British Museum)

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also in the jadeite ax but absent from the other three specimens. In the forehead of the effigy is a deep cleft, a feature which will be considered in describing certain analogous specimens, not axes. The ears have markings similar to those on the ears of the jadeite specimen. Although not quite so striking as the jadeite ax, this example nevertheless displays a splendid piece of workmanship.

The ax mentioned as having been formerly in Mexico has now come into the possession of the Museum by way of Switzerland; it is illustrated in figs. 85-87. Said to have been discovered in the coastland of the State of Vera Cruz, this specimen is of almost black granite, $11\frac{1}{8}$ inches long, and was described and illustrated by Chavero in 1887, when it was in private hands in Mexico.² The carving is decidedly inferior to that of the jadeite ax, but the general concept of the idol is the same in both specimens. It is unfortunately weathered, and the arms and hands are not distinct in our photograph. The slanting oval eyes, the canines, the upper elongated lip, and the small feline-like nose are present as in the other ax. On the back near the top is a vertical groove corresponding to the forehead

² Chavero, p. 64; illustrated by front and side-view drawings. The cross-section of the knife held in the hands is distinctly shown in the drawing.

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FIG. 85.—Votive ax of granite from Vera Cruz. Front view. Height, $11\frac{1}{8}$ in. (16/3400)

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FIG. 86.—Votive ax of granite from Vera Cruz. Rear view. Height, $11\frac{1}{8}$ in. (16/3400)

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FIG. 87.—Votive ax of granite from Vera Cruz. Side view. Height, $11\frac{1}{8}$ in. (16/3400)

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FIG. 88.—Votive ax from Mexico. Height, 12 in.
(American Museum of Natural History)

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cleft in the London ax which will be dwelt on later.

The fourth and last analogous ax (fig. 88), in the Dorenberg collection in the American Museum of Natural History, was obtained about thirty years ago. It is the largest of the series, being 12 inches high. The collection of Consul Dorenberg was gathered largely while he was a resident of Puebla, and most of the objects in it presumably came from places not far from that city, either in the State of Puebla or in Tlaxcala. Hence, although the provenience of most of the objects in the collection is not definitely known, it is to be presumed that the Dorenberg ax is from this highland area. In detail and material it is quite like our ax.

The last example of a votive ax of large size of which we have knowledge (fig. 89) is in the Peabody Museum, Cambridge, but other than that it came from Mexico we have no information concerning it. As the cutting edge is partly broken off, the object was probably a little longer than the others in this series of five, and it is more massive and of cruder workmanship as well. The face of the mask has a peculiar central V-shape projection from the upper lip, and fangs are seen in the mouth. The face somewhat resembles that of the effigy shown in fig. 92.

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FIG. 89.—Votive ax from Mexico. (Peabody Museum,
Harvard University)

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We shall now consider some other specimens which appear to be intimately related to the votive ax cult. In fig. 90 is reproduced a photograph kindly placed at our disposal by Mr. Frans Blom, of Tulane University, who discovered the interesting sculpture which it represents on his trip through southern Vera Cruz in 1925.³ The image was photographed *in situ* in the dense tropical forest on the summit of a volcano called San Martin Pajapan, from the name of the nearby town. This ancient site, in Olmecan territory, is a little southeast of San Andrés Tuxtla where the famous Tuxtla statuette with an early Mayan inscription was found a number of years ago. The image illustrated, which has been figured and described by Blom, is about four and a half feet in height and is much mutilated. The illustration shows the huge mask surmounting the head of a kneeling human figure. In all respects it embodies the same motive as is found both in the jadeite ax and in our specimen, with its slanting oval eyes, flattish broad nose, and large flaring upper lip. In the forehead, moreover, is the cleft characteristic of the London ax and seen also on the back of our specimen.

In his review of Blom's work, Beyer published

³ Blom, I, pp. 45-46, figs. 41-43.

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FIG. 90.—Stone idol at San Martin Pajapan, Vera Cruz, Mexico. Height, about $4\frac{1}{2}$ ft. (After Blom)

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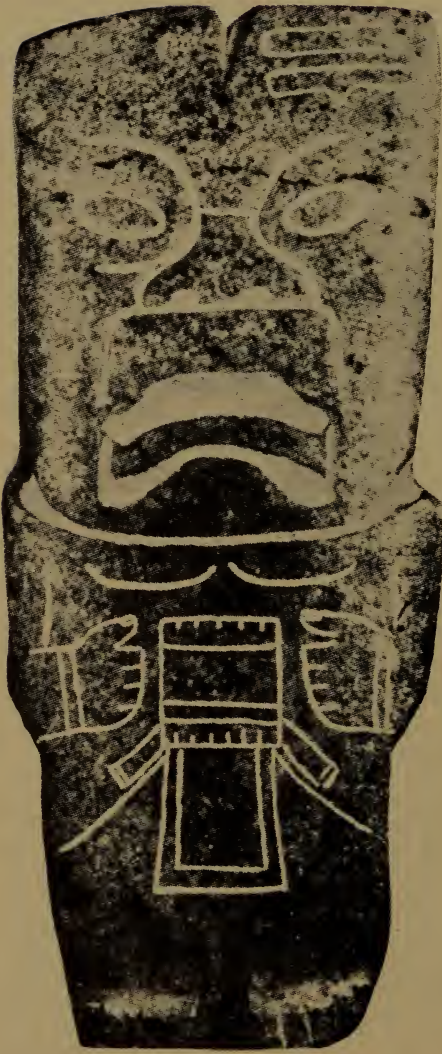


FIG. 91.—Greenstone idol from Mexico. (After Beyer)

a picture of what he calls "an Olmecan idol" formerly in his possession and now in a private collection (see fig. 91). It is of greenstone, and the carving on the front, which has been accentuated by whitening, shows it to be of the class of our votive axes and of the San Martin idol just described. Beyer writes: "In the almost cubical part of the monument, above the mutilated head of the idol, appears the face of a deity pertaining to the Olmecan or Totomac civilization. It has the gullet of

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an animal inserted in the mouth. The face is very like that of a stone idol formerly in my possession. In both representations not only do we note the inclined eyes, wide nose and monstrous mouth, but also another significant detail, a cleft in the forehead. This detail recalls the heads of Teotihuacan and Atzacapotzalco, which equally have an entrance in this part." It will be noted that this small idol made known by Beyer is a conventionalized human figure, with the feet crudely represented.

Fig. 92 shows an idol of schistose, $5\frac{1}{8}$ inches in height, said to have come from the Mixteca region of Oaxaca.⁴ It was sold at auction in Paris in April, 1929. The human body with the feline-like head falls into the group of objects which we have under consideration. It is not ax-like, for the feet are crudely though clearly carved, as in the idol shown in fig. 91. The fangs are in evidence as in the jadeite ax and the ax of this Museum; and, as in the jadeite example, the hands grasp an object having the appearance of a stone blade or knife. In both the examples with this feature the upper right hand completely conceals the upper part of the knife, which is recognizable only by the lower end projecting below the left

⁴ Illustrated in pl. iv, 167, of the Catalog noted in our References.



FIG. 92.—Schistose idol from Mexico. Height, $5\frac{1}{8}$ in. (From the Hôtel Drouot Catalogue)

closed hand. In the London specimen the closed hands are opposite each other, and between them is shown the lower portion of a knife.

In figs. 93 and 94 are illustrated two jadeite ornaments from Oaxaca. The former is in this Museum. This small, beautifully carved breast-ornament of highly polished gray-green jadeite has the tiger mask on a band perforated for suspension. The features are strikingly similar to the mask of the London ax; the eyes are not slanting, but originally had been in-

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serted in a deeply abraded groove in mosaic fashion; the fangs are absent. Another important point of resemblance is the forehead cleft. Markings on each side of the face and over the eyes are present as in both the jadeite and the London ax.

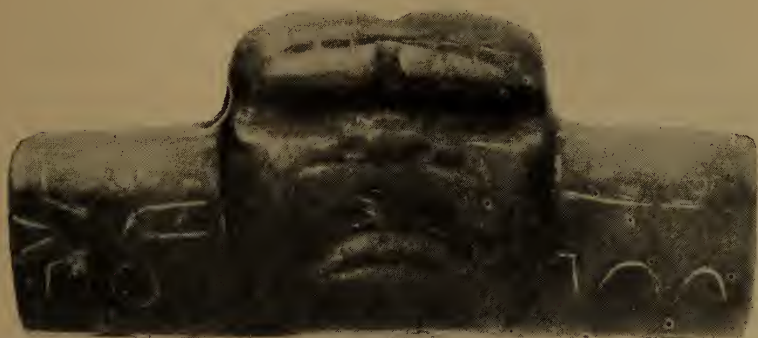


FIG. 93.—Jadeite breast-ornament from Oaxaca. Length, $2\frac{1}{2}$ in. (2/6676)

Fig. 94 shows a fragmentary carved slab of deep-green jadeite, in the National Museum of Mexico, which represents a human figure in a crouching position, the hands clasped around the right knee. The characteristic tiger mask is in relief.

Finally, in fig. 95 the same motive appears on the side of the face of a remarkable little human head of jadeite, now in the Ethnographical Museum in Berlin. It was secured by Dr. and Mrs. Seler in Tuxtla Gutierrez, State of Chiapas, but the information obtained at the time was that it

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FIG. 94.—Chloromelanite figure from Oaxaca. (Museo Nacional, Mexico)

was brought from the State of Tabasco.⁵

The lips are characteristic of a class having the broad protruding flat lips of the tiger masks, a number of green stone human masks possessing this feature. Like several of the specimens already described, notably the jadeite ax, we find here on the right side of the face an incised representation of the tiger mask in profile, and other

markings forming a design over the mouth. Only in this group of artifacts have we found this fea-

⁵ Caecilie Seler, p. 129.

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ture of secondary designs by abrading and incising, pointing to a rather restricted center of origin.

I believe that, notwithstanding our lack of knowledge concerning the provenience of most of these objects, especially the votive axes, this peculiar type of mask may be safely assigned to the ancient Olmecan culture, which apparently had its center in the San Andrés Tuxtla area around Lake Catemaco, and extended down to the coast of the Gulf of Mexico in the southern part of the State of Vera Cruz. This area has been made archeologically famous as the place whence came the so-called



FIG. 95.—Human head of jadeite from Tabasco. (Berlin Ethnographical Museum)

Tuxtla statuette, which up to the present bears

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the oldest known Mayan date. This inscription is a secondary feature, being made by incised lines, recalling the same style of decoration alluded to as appearing on some of the specimens under discussion. There was undoubtedly an extension of this Olmecan culture into the adjoining State of Oaxaca, accounting for the fact that undoubtedly some of the pieces, especially those of jadeite, came from that region. The jadeite head from Tabasco, above mentioned, perhaps came by trade from the Olmecan region, as the place of finding is on the line traversed by the Mexicans en route to Yucatan during the later centuries before the Spanish conquest, when Toltecan influence was being felt in the old "Mayan empire."

Aside from the dominant feature of the tiger mask, another character is the forehead cleft, seen in the idol *in situ* in southern Vera Cruz, the London ax, the Beyer idol, and the jadeite ornament from Oaxaca. Beyer has called attention to this feature in the small pottery heads of Teotihuacan and Atzacapotzalco, a type segregated by Mrs. Nuttall in a study published in 1886.⁶ In a recent report on La Población del Valle de Teotihuacan, issued under the direction of Dr. Manuel Gamio, we find a selection of these heads

⁶ Nuttall, *Terra Cotta Heads*, pl. III, figs. II-C-I, II-C-2.

so characteristic of the Teotihuacan site, the largest city of the Toltecs, in which are grouped under the caption "Transition of the archaic type to the Teotihuacan type," a number of specimens with the forehead cleft.⁷ The stratigraphic classification of the remains in Teotihuacan and the Valley of Mexico is respectively archaic, transition, Teotihuacan (Toltecan), and Aztec. If this sequence is correct, as now seems to be well established, we thus have the occurrence of the cleft in the forehead as a feature that has persisted in Mexico from very early times. Taking the enormous mass of Mexican antiquities into consideration, the head cleft is exceedingly rare. I have called attention to all examples which have come to my notice, without making a more intensive study of the subject than I am now able to devote to it.

It is somewhat hazardous to attempt to correlate the attributes of the votive axes with a definite cult or with the worship of a particular deity, yet one seems to be justified in assigning the cult of the votive ax and its tiger mask accompaniment to a phase of worship of the god Tezcatlipoca. In a previous paper I published an illustration of a stone mask in the National Museum of

⁷ Gamio, I, lam. 94.

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Mexico, formerly inlaid with turquoise and other mosaic, and gave cogent reasons for the assumption that it probably represents the god Tezcatlipoca. The upper part of the mask has a cleft, to which feature at the time I attached no particular



FIG. 96.—Large stone tiger representing Tezcatlipoca.
(Museo Nacional, Mexico.)

significance.⁸ In the light of the present study, however, this piece falls into line with this supposition, and strengthens the belief as to its meaning.

⁸ Saville, *Mosaic Decorated Stone Masks*, fig. 2.

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Another sculptured figure associated with the worship of Tezcatlipoca, shown in fig. 96, is that of a tiger of enormous size, with a deep bowl-like cavity in the back. It is generally designated as representing an ocelot, and has also been identified as a giant *quauhxicalli*, or receptacle designed to receive penitential blood, in this case, owing to its great size, having served to receive the palpitating hearts of the human victims sacrificed to Tezcatlipoca, represented in visible form in the sculpture in the guise of a tiger or an ocelot. It was found in 1901 in excavations made in the patio of the edifice used as the Secretaria de Justicia é Instrucción Pública in the City of Mexico, which stands within the area occupied in ancient Tenochtitlan by the great teocalli, or temple, devoted to the worship of both Tezcatlipoca and the dreaded war god Huitzilopochtli. The tiger face of this wonderful sculpture corresponds closely to the conventionalized mask of our votive axes.

In the mythology of the ancient Mexicans we find the belief that there was originally a primeval pair of gods, who engendered four sons. In the *Historia de los Mexicanos por sus Pinturas* it is recorded: "Of this god and goddess were engendered four sons; the eldest was called Tlaclauque Teztzatlipuca, whom the people of Guaxocingo and Tascala revered as their chief deity under

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the name of Camastle, and who was said to have been born of a ruddy color all over. They had a second son named Yayanque Tezcatlipuca; he was the greatest and the worst, who overpowered and bore sway over the other three, because he was born in the middle of all: he was totally black at birth.”⁹ In the same relation in the confused myths concerning the gods, Tezcatlipoca is said to have been a sun god and to have had an altercation with another god, Quetzalcoatl, who caused him to cease to be a sun “because he gave him a blow with a great stick and threw him down into the water, and there he was transformed into a *tiger*, and issued forth to slay the giants; and this appeared in the heavens, for it is said that the ursa major came down to the water because he is Tezcatlipoca, and was on high in memory of him.”¹⁰ May not the forehead cleft seen in six of the specimens described be reminiscent of the blow received by Tezcatlipoca from the antagonistic Quetzalcoatl?

Another myth recorded by the old chroniclers gives Tezcatlipoca the attributes of a magician and sorcerer, who transformed himself into a

⁹ I quote from the translation by Henry Phillips (p. 617), but with changes in spelling to correspond with the original.

¹⁰ Phillips translation, p. 621.

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tiger. It is related that the chief motive for the abandonment of Tula was the rivalry between Quetzalcoatl and Tezcatlipoca, and that while playing ball one day, Tezcatlipoca transformed himself into a tiger, so frightening the spectators that many of them fell into a ravine and were killed.

Tezcatlipoca has been defined as a sun god, specifically of the winter sun of the cold dry sterile season. He was one of the most important deities of the Mexican pantheon. The short chapter of Sahagun on the esteem in which this god was held is given in translation:

Of the esteem in which the god called Titlacaoan or Tezcatlipuca was held.

The god called Titlacaoân, they said was the creator of the heavens and the earth and was all-powerful; he gave to the living all that was needful of food, drink and riches: and the said Titlacaoân was invisible, and like darkness and air, and when he appeared and spoke to some man, he was like a shadow, and he knew the secrets that they had in their hearts, for which reason, they cried out and implored him, saying, "Oh god, all powerful who givest life to men, and whom we call Titlacaoân, have favor on us and give us what is necessary for food, drink, in the enjoyment of tranquility and pleasure, because we live with great difficulty, and necessity in this world; have mercy on me, because I am so poor and

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naked, and work to serve thee and in thy service sweep, clean and put fire in this poor house, where I am awaiting that which thou carest to command, or cause me soon to die that I may soon end this life so miserable and laborious, that I may rest and relax my body." And they say also that this god gave to the living poverty, misery, and the incurable and contagious infirmities of leprosy, boboes, gout (*gotas*), itch, and dropsy, which infirmities he ordered when he was angry with them for not complying with and breaking the vow and penitence, when they were obliged to fast, or if they slept with their women, or the women with their husbands or friends during the period of fast. And the said sick ones, being very afflicted with pain and harmed, called and implored [the god], saying, "Oh god, whom we call Titlacaoân, have mercy on me and take away this infirmity that is killing me, for I can do nothing unless thou curest me; if I am made well from this infirmity, I will perform vows in thy service and seek life, and if I gain a little by my labor, I will not eat nor spend it in anything else than to honor thee by making a feast and banquet for a dance (festival) in this humble house." And the sick one in despair, if he could not be cured, reproached in anger, saying, "O, Titlacaoân, why dost thou make a mockery of me; why dost thou not kill me?" And some sick ones are cured and some die. Titlacaoân is also called Tezcatlipuca, and Moiocoiatzin, and Iatzin, and Necociautl, and Naca-

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oalpilli. They call (the god) Moiocoiatzin because he can do whatever he wishes and thinks, and no one can contradict him in whatever he does, neither in the heavens nor on the earth, and in giving riches to whomsoever he desires. And they say also that the day when it is his will to destroy and demolish the heavens he will do it and those living will come to an end. And the said Titlacaoân is adored and prayed to by all, and in all the roads and divisions of streets they place a seat made of stones for him which they call *momuztli*, and they place certain branches on the said seat in his honor and service every five days of those during the twenty days of festival which they make, and they have always had this custom, regularly so doing.¹¹

Another quotation from Sahagun throws light on our problem. In a chapter devoted to "impositions" practised on the people by Tezcatlipoca in his rôle as a magician and sorcerer, Sahagun writes:

Another imposition was done by the magician in the town of Tulla, for they say that a white bird called Iztaccvixtla, transfixed with an arrow, was clearly seen by the Tultecas flying in the distance when they directed their eyes toward the sky. He also did another imposition, which was that the Tultecas saw at night a hill called Çacatepec ablaze,

¹¹ Sahagun, I, lib. III, cap. II, pp. 241-42.

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and the flames were seen from afar. When it was seen they were much disturbed, shouting and speaking, and were much disquieted, saying one to the other, "O, Toltec, it is all over with us now; now we shall perish, the end of Tultecaiutl is at hand; alas for us, bad luck has come; whither shall we go; how unfortunate we are; give us aid!" Still another imposition was done by the magician, for there rained upon them stones, and afterward there fell from the sky a great stone called *techcatl*. From that time onward there went (about) an old woman in a place called Chapultecuitlapico, otherwise named Veizinco, who sold little paper banners, crying, "Look at the little flags, who is determined to die soon; buy from me a little banner," and having made the purchase they went to where the said stone was, and there they got themselves killed; and no one was found to say so much as, "What is this that happens to us?" for they were all like insane people.¹²

In the prayer made by the priests to Tezcatlipoca in time of pestilence, as recorded by Sahagun, we read:

O, our Lord, protector of all, most valiant and most kind, what is this? Thine anger and indignation, does it glory or delight in hurling the stones, lances and arrows?¹³

Later in the same invocation the priest says:

¹² Sahagun, I, lib. II, cap. x, p. 254.

¹³ Ibid., II, lib. XI, cap. I, p. 34.

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O, our Lord, all powerful, full of mercy, our refuge, though indeed (through) thine anger and indignation, thy arrows and stones have sorely hurt this poor people, let it be as a father or a mother that rebukes children, pulling their ears, pinching their arms, whipping them with nettles, pouring cold water over them, all being done that they may amend their puerility and childishness.¹⁴

From the foregoing statements of the chroniclers, especially Sahagun, it is seen that Tezcatlipoca was conceived of in one phase as a tiger, and that *thunderbolts*, in the form of "stones rained from heaven," were attributed to his activities. This function is found also in connection with the Maya-Quiche god Hurakán, of Guatemala, for in the Popol Vuh we read, "Cakuljá, the flash, is the first sign of Hurakán; the second, Chipí-Cakuljá, is the track of the flash; and the third manifestation is Raxá-Cakuljá, the thunderbolt that strikes."¹⁵ Here we see the relation between our votive axes with the tiger mask and the conception of a powerful deity with stone axes, for the Maya-Quiche god Hurakán was apparently the counterpart of the Nahuatl god Tezcatlipoca.

¹⁴ Sahagun, II, lib. VI, cap. I, p. 36.

¹⁵ This translation is based on a concordance of the texts of the four editions cited in our References.

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Regarding the superstition which relates to the celestial origin of celts and axes, the Museum has published a paper by de Booy about certain superstitions pertaining to celts in the West Indies. This was a worldwide belief among primitive and even early civilized peoples. There were many cults of the ax around the Mediterranean to denote thunder and lightning. It was especially prevalent in Scandinavia. A scholarly monograph by the Scandinavian Blinkenberg on The Thunder-weapon in Religion and Folklore traces this belief in the ancient world, although his statement that this superstition in America was an introduction by Spanish and Portuguese influence after the discovery, was due to lack of data on the subject. The material we have brought forward about votive axes, and the fact that there was another extensive region where this cult was practised, namely in the Mexican highlands, probably emanating in the State of Guerrero, would seem to be sufficient to establish the same primitive beliefs of the heavenly origin of celts in connection with thunder and lightning. The Guerrero type of axes are *celts* (i.e. axes without grooves), with faces on them, of which many hundreds have been found. With rare exceptions they are axes which have served as utilitarian implements, and, found by later peoples, their form

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was altered to conform to the belief in their supernatural or divine origin.

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ON CERTAIN ARCHEOLOGICAL SPECIMENS FROM NEW ENGLAND

MARSHALL H. SAVILLE

IN *Indian Notes and Monographs*, vol. v, no. 1, 1919, I published a short article on Archeological Specimens from New England which presented a description and drawings of four Indian relics that had been recorded and illustrated in the *Memoirs of the American Academy of Arts and Sciences* in 1785. I expressed regret "that it was not deemed of sufficient importance to indicate the localities whence they came." The first entry taken from the *Memoirs* was: "Rev. Dan. Fuller. Indian utensils, viz. a stone-ax, and gouge." I have since found that the Rev. Daniel Fuller preached for many years at what was then known as West Parish, now West Gloucester, so that there can be no doubt that the two specimens mentioned are from Cape Ann, especially as many Indian artifacts have been found from time to time in West Gloucester.

Now I am able to determine the provenience of the most interesting specimen to which attention was called, namely, a stone pipe. In the entries is the following statement: "Jon. Titcomb, Esq.

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An Indian stone-pipe having 13 notches on one and 11 on the other side of the stem." A recent important publication of the Hispanic Society of America bears the title: *The Diary of Francisco de Miranda Tour of the United States 1783-1784 The Spanish Text Edited with Introduction and Notes by William Spence Robertson, Ph.D. New York 1929.* General Miranda, a Venezuelan patriot, was born in Caracas in 1750 and died in a prison in Cadiz in 1816. As mentioned in the title cited, he visited America in 1783-1784 and kept a diary, unknown until recently, which proves to be a most important addition to Americana.

Late in the year 1784 Miranda made a trip by stage from Boston to Portsmouth, passing en route through the towns of Salem, Ipswich, and Newburyport. Well supplied with letters of introduction to prominent people, he was hospitably entertained in New England, as well as in other parts of the country through which he traveled. In an entry in the diary recording his return visit to Newburyport, under date of Sunday, October 24, he writes that after having listened to a sermon by the Rev. J. Murray, a Presbyterian minister, a discourse which lasted for two and a half hours, he was taken to dinner by a prominent merchant, John Tracy, who lived in one of the

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best houses in the town. After dinner was concluded, he says, "there was brought there an *espada* (sword), and a stone pipe, work of the Indians, which had been found the year before with human bones by General Titcomb in a woodland which he owned, a mile from Newburyport. It was worthy of admiration for the patience and ingenuity which was required to execute it without metal tools, as it appeared."

Now, this pipe is the specimen which General Titcomb soon afterward presented to the Academy and which was illustrated a few months later, in 1785. The "sword" is probably the fourth specimen in the cabinet of the Academy, although the entry reads: "Mr. D. Watson. An emblematical stone, found two feet below the surface." This is a stone pestle some twenty-eight inches long, with an animal's head carved at the end of the handle; but it might well have been mistaken by the South American for a stone war-club which he hastily designated as a sword. Furthermore, Miranda does not state that both specimens were the property of General Titcomb.

It is interesting to be able to fix the locality of these New England Indian relics from information contained in a book in which one would least expect to find a reference of this kind.

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RECENT ACCESSIONS BY GIFT

From "A Friend":

Thirteen blankets. Hopi. Arizona.

From Mr. W. V. Abdill:

Newspaper clipping.

From Colonel David T. Abercrombie:

Unfinished grooved stone object; arrowpoint. From Colonel Abercrombie's estate, four and one-half miles northeast of Ossining station, New York.

From Mr. C. C. Baker:

Obsidian spearpoint; thirty small pottery human heads; small pottery bird figure. Teotihuacan, Valley of Mexico, Mexico.

From Mr. Daniel C. Beard:

Ivory carving representing a whale hunt. Eskimo. Bristol bay, Alaska. Collected in 1891 by A. B. Schanz.

From Mr. A. Franzen:

Celt. Bellingham, Whatcom county, Washington.

From Mr. Dan Frost:

Handle of pottery dish representing a head. Porto Rico.

Pair of beaded moccasins. Cree.

From Major William C. Gotshall:

Pair of moccasins with quilled decoration; pair of gauntlets with beaded decoration; triangular bag with beaded decoration. Tlingit. Alaska.

Quiver and bow case, red and yellow painted decoration, containing bow and two arrows. Warm Springs, Oregon.

Pair of moose-skin mittens with beaded decoration; pair of moose-skin moccasins with beaded decoration. Kobuk Indians (northern Athapaskan). Near Fort Yukon, Alaska.

From Dr. Montalvo Guenard:

Eight photographs.

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From Mr. Richard W. Hale:

Photograph. Group, including Gerónimo. Chiricahua Apache. Taken at Dry Tortugas, Florida, November, 1886.

From Mr. Albert G. Heath:

Toy baby-carrier and doll. Ottawa. Michigan.

Four arrowheads. Lee county, Mississippi.

Six arrowheads. Mascoutah, Saint Clair county, Illinois.

Spearhead. Cadiz, Trigg county, Kentucky.

Six potsherds. Grandy, Isanti county, Minnesota.

Ivory sinker, red painted decoration. Aleut. Aleutian Islands, Alaska.

Three arrow- and spear-heads. Grundy county, Illinois.

Three arrow- and spear-heads, Lawrence county, Alabama.

Ten white glass beads. Humboldt county, California.

Three arrowheads. Portage county, Ohio.

Stone ball. Poplar Bluff, Butler county, Missouri.

Ten univalve shell beads. Sacramento county, California.

Birch-bark tray, red and blue painted decoration. Chippewa. Bad River reservation, Odanah, Wisconsin.

Pair of moccasins, beaded decoration. Cree.

From Mrs. Thea Heye:

Pair of beaded leggings; beaded saddle cloth; leather belt decorated with brass tacks and beadwork; beaded hand bag; beaded vest for infant. Oglala Sioux. Pine Ridge reservation, South Dakota.

Large basket. Tulare. California.

Cross-shape halotis shell ornament. Hupa. California.

Small flat rectangular stone slab; small flat graphite pendant with serrated edge. The Dalles, Oregon.

Silver bracelet, ornamented with a turquoise; silver bracelet; pair of silver earrings inlaid with turquoise; necklace of shell beads and pendants, one inlaid with turquoise. Zuñi, New Mexico.

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Fetish of black stone. Excavated at Zuñi, New Mexico.

Hair-braid ornament with beaded decoration. Black-foot.

Oval miniature basket; four miniature baskets. Pomo. California.

Basket with cover. Tlingit. Alaska.

Jar representing a human head, traces of red painted decoration. Mississippi county, Arkansas.

Incense burner of jadeite, representing a seated human figure. Guatemala.

Large urn with human figure in front wearing animal mask, black ware; end of pottery coil. San Pablo Huila, Tlacolula, State of Oaxaca, Mexico. Presented in memory of Harmon W. Hendricks.

Basket with cover, decorated with yellow quillwork. Karok. California.

From Dr. Richard Hogner:

Very small steatite disc beads; steatite disc beads; small steatite pendant. Klag-e-toh Pueblo ruin, Apache county, Arizona.

From Mr. E. F. Holden:

One hundred six bone fragments; two potsherds; celt; fragment of celt. Shellheap, Friendship, Knox county, Maine.

Two scraper points; nine chipped implement blanks. Melrose, Middlesex county, Massachusetts.

Chipped implement blank. Salmon pool in Penobscot river at Bangor, Penobscot county, Maine.

From Mr. Ernest Ingersoll:

Picture postal card. Three photographs.

From Mr. Joseph Keppler:

Mask. Seneca. Cattaraugus reservation, New York.

Sketch of John and William Bartram's house in West Philadelphia, by "F. H.", 1888.

From Mr. Severo Mallet-Prevost:

Pottery stamp. State of Guanajuato, Mexico.

From Mr. H. T. Martin:

Burnt corn; two smoothing stones; two fragments of bone blade; sixteen fragments of bone; fragment of shell; fifty-eight stone chips; fragment of

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pottery scraper; five hundred and forty-one potsherds. Pueblo Indian site, Beaver creek, Scott county, Kansas. (See *Indian Notes*, April, 1929, p. 190.)

From Mr. Clarence B. Moore:

Circular silver ear-ornament. Seminole. Florida.

Two shell "plummets"; two small stone "plummets"; cylindrical stone "plummet." Chokoloskee key, Florida.

From Museem für Tierkunde und Völkerkunde:

Nine picture postal cards.

From Mr. John L. Nelson:

Blanket. Hopi. Arizona.

From Mrs. David Rasch:

Woven shawl. Aymara. Bolivia.

From Mr. Charles Ratton:

Two feather headdresses. Arekuna Indians. British Guiana.

From Mrs. Ethyl E. Schellbach:

Atlatl; fragment of atlatl with binding upon it.

Council Hall cave, White Pine county, Nevada.

Silica ball. Pueblo Grande de Nevada, Clark county, Nevada.

Three photographs.

From Mr. Frederick F. Sharpless:

Sixty-eight pottery figures and vessels. Cauca valley, Colombia. (See page 331.)

From Dr. F. G. Speck:

Bone awl. Montagnais. Lake St. John, Quebec.

Book of Arapaho and Cheyenne drawings.

Ten photographic negatives.

From Mr. Harry B. Squires:

Seven fragments of human bones; fragment of iron adz-blade. Burial Place point, Montauk, Long Island.

From Dr. F. A. Stahl:

Three photographic negatives.

From The Union Theological Seminary:

Model of Taos Pueblo, New Mexico; made by the United States Geographical and Geological Survey in 1877.

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From Mr. Frank H. Trego:

Photograph. Ceremonial cave, Frijoles cañon, New Mexico.

From Mr. O. W. Wells:

Four newspaper articles.

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NOTES

THE STANLEY-MELCHERS COLLECTION.—A collection of ethnological specimens of the greatest interest has been received as a gift from Mr. Gari Melchers, the well-known artist, whose work has been honored throughout the world. In addition to the importance of the objects to students by reason of their age and the untrammelled primitive art which several of them display, they have a sentimental interest in the fact that they were

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obtained by Mr. Melchers' father, nearly sixty years ago, from the widow of John Mix Stanley, of Detroit, the noted painter of Indians and of Indian life, whose collection of one hundred and fifty-one canvases, representing forty-three tribes, was almost totally destroyed in the burning of the Smithsonian Institution in 1865. Stanley died in Detroit in 1872, and evidently Mr. Melchers' father, a resident of the same city, obtained the Indian objects shortly after. The collection consists of: A carrying strap of moosehair decorated on the top with beadwork, evidently from the Mohawk; a man's saddle and also one used by women which are of the very old type made with elkhorn pummel; warclub, the handle of which is wrapped with buffalo-hide, on which is incised decoration; an unusual specimen in the form of a gorget of the type so often met with made of silver, but this one is most exceptional because of the fact that it is of iron; a large tomtom with a painted decoration representing an Indian killing a bull with an ax; a buffalo-hide shield with a deerskin cover on which is a painted decoration representing an insect; a very fine costume consisting of a shirt and a pair of leggings decorated with quillwork, scalp-locks, and painted figures of Indians on horseback in warfare; another costume decorated with very fine quillwork and scalp-

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locks; another costume decorated with beadwork made from the old type of Italian beads, and with painted designs; a deerskin quiver containing bow and arrows, the quiver decorated with old red strouding and beadwork; a necklace of large, barrel-shape china beads; a pipe-tomahawk with a blade of the small type; another pipe-tomahawk, the bowl of which has a serrated decoration; two catlinite pipes with wooden stems, one with a large figure of a buffalo, the other unusual in that below the bowl is attached a strip of beadwork done on deerskin; a large warclub of the gun-stock type; a necklace of grizzly-bear claws; two very old parflèche knife sheaths; an awl case decorated with beadwork; two pairs of quilled moccasins; three pairs of beaded moccasins; a rawhide reata; twelve arrows with iron points; a mountain-sheep horn spoon, and a large spoon made from a buffalo-horn; a very finely quilled blanket strip of buffalo-skin; a very large elk-skin with painted decoration, probably used in the back of a tent; blue cloth shoulder-bag with beaded decoration; a bearskin robe; a pair of very finely quilled leggings decorated with scalp-locks; a buffalo-skin bag; a coat and a pair of leggings decorated with old red strouding and beadwork; a pair of legging-moccasins decorated with old Italian type of beads; the lower part of a woman's dress, deco-

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rated with painted designs and beadwork ; a quiver decorated with beadwork ; a dance bustle of hawk-feathers ; a saddle-pad decorated with beadwork ; a shoulder-sash of black cloth decorated with beadwork ; a moose-skin quiver containing a bow ; a very fine knife-sheath, with beaded decoration and quilled fringe, in which is a knife made from an old file and having a wooden handle ; quirt with a carved bone handle ; a rattle decorated with feathers ; a large necklace of cut and ornamented deer-hoofs ; a buffalo-hide parflèche with painted decoration, and a cloth sheet with painted figures.

XIPE TOTEC IDOL.—With reference to the idol of the Aztecan god Xipe Totec, described by Professor Saville in the April issue of *Indian Notes*, the Museum is informed by Mrs. Zelia Nuttall, who obtained the information from a most trustworthy source, that the image, “as well as a large jade carving and some other objects, was unearthed, within a year and a half, at Tepepan, a village situated about half-way between Tlalpan and Xochimilco in the Valley of Mexico. They were offered to the National Museum of Mexico, but funds were not available,” so the specimens found their way to Paris, where they were sold later.

Mrs. Nuttall gives also the following descrip-

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tion of the gruesome rite of flaying human victims contained in the *Relation des choses de Yucatan*, by Diego de Landa, edition of Brasseur de Bourbourg (p. 768), which is not cited among the chronicles noted by Professor Saville. The account reveals how the rite, which originated in Mexico, was practised also by the Maya.

Sometimes they performed the [human] sacrifice on the stone at the head of the stairs of the temple and then threw the body so that it rolled down the stairs and was then taken by officials who flayed it, all but the hands and feet. A naked priest then put on that skin over his bare body and danced with the others. This was a great solemnity of theirs. The bodies of victims thus sacrificed were generally burnt in the courtyard of the temple, or were eaten, the flesh being divided among the lords and those who succeeded in getting a piece.

The hands, feet, and head belonged to the priests and officials.

These victims were regarded as holy.

When they were slaves taken captive in warfare, their owners took their bones so as to make trophies which they displayed as a sign of victory at dance festivals.

THE CLARENCE B. MOORE COLLECTION.—By arrangement with the Academy of Natural Sciences of Philadelphia, the great collection of an-

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cient objects gathered by Mr. Clarence B. Moore during his many years of excavation of archeological sites in the Southern states has been acquired by the Museum of the American Indian, Heye Foundation, and transferred from Philadelphia to New York. It is not yet known how many objects this great and important collection comprises, but later in the year further information regarding them will be published, and in due time they will no doubt form the basis of comparative studies not undertaken by Mr. Moore in his elaborate and precise memoirs pertaining to the excavations, published in many volumes by the Academy.

The Museum has received also from the Academy, as a loan for the purpose of exhibition and study, certain other collections of archeological as well as of ethnological materials.

THE MUSEUM has recently received an important addition to its collection of ceramics from Colombia. Some years ago, through the gift of Mr. James B. Ford, a large collection of pottery vessels and human effigies from the region of Cartago in the Cauca valley was acquired. Now, through the kindness of Mr. Frederick F. Sharpless, the Museum is enriched by a choice collection from near Medellin, considerably north of Car-

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tago, but in the Cauca Valley region. This material, gathered more than twenty-five years ago, is important for the human figures and the incised vessels which it contains, and which are characteristic of this ancient culture area. Through these two collections and other objects acquired from time to time from various sources, the Museum now has a fairly representative ceramic collection from the Cauca region. Presumably these pertain to the Quimbaya civilization, whose center is known to have been between the two areas mentioned. This noteworthy gift will be the subject of study and illustration in a later number of *Indian Notes*.

DR. CARLOS CRESPI, a Salesian missionary explorer among the Jivaro Indians of eastern Ecuador, has spent considerable time this spring in research at the Museum, making use of the Saville collection in the James B. Ford library. Father Crespi is an Italian scholar of high standing, who came to this country to have developed an extended series of films depicting the life and customs of the Jivaro, perhaps the most extensive cinematographic record yet made of a South American tribe. On his return to Ecuador, early in the summer, Father Crespi will endeavor to

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complete the Museum's ethnological collection from that interesting region.

PRESIDENT HOOVER by executive order has temporarily withdrawn from settlement about 144,000 acres of land in southeastern Nevada with the view of ultimately preserving the prehistoric ruins in that area. These remains include Pueblo Grande de Nevada, excavated in part in 1925-26 by Mr. M. R. Harrington for the Museum of the American Indian, Heye Foundation, as recorded in *Indian Notes* at that time. It is proposed that the tract be examined by experts for the Department of the Interior as to the advisability of including all or part of it within a national monument.

A FRIEND has presented to the University of the City of New York, in the name of the Museum of the American Indian, Heye Foundation, a bronze bust of Francis Parkman which was unveiled at the Hall of Fame, on May 9th last, by Mrs. John Forbes Perkins, granddaughter of Parkman, the dedicatory address being delivered by Prof. Edward Channing of Harvard University. The bust is the work of Mr. Hermon A. MacNeil. The Museum was represented at the unveiling by Mr. Louis Schellbach.

THE TWO latest publications of the Museum to

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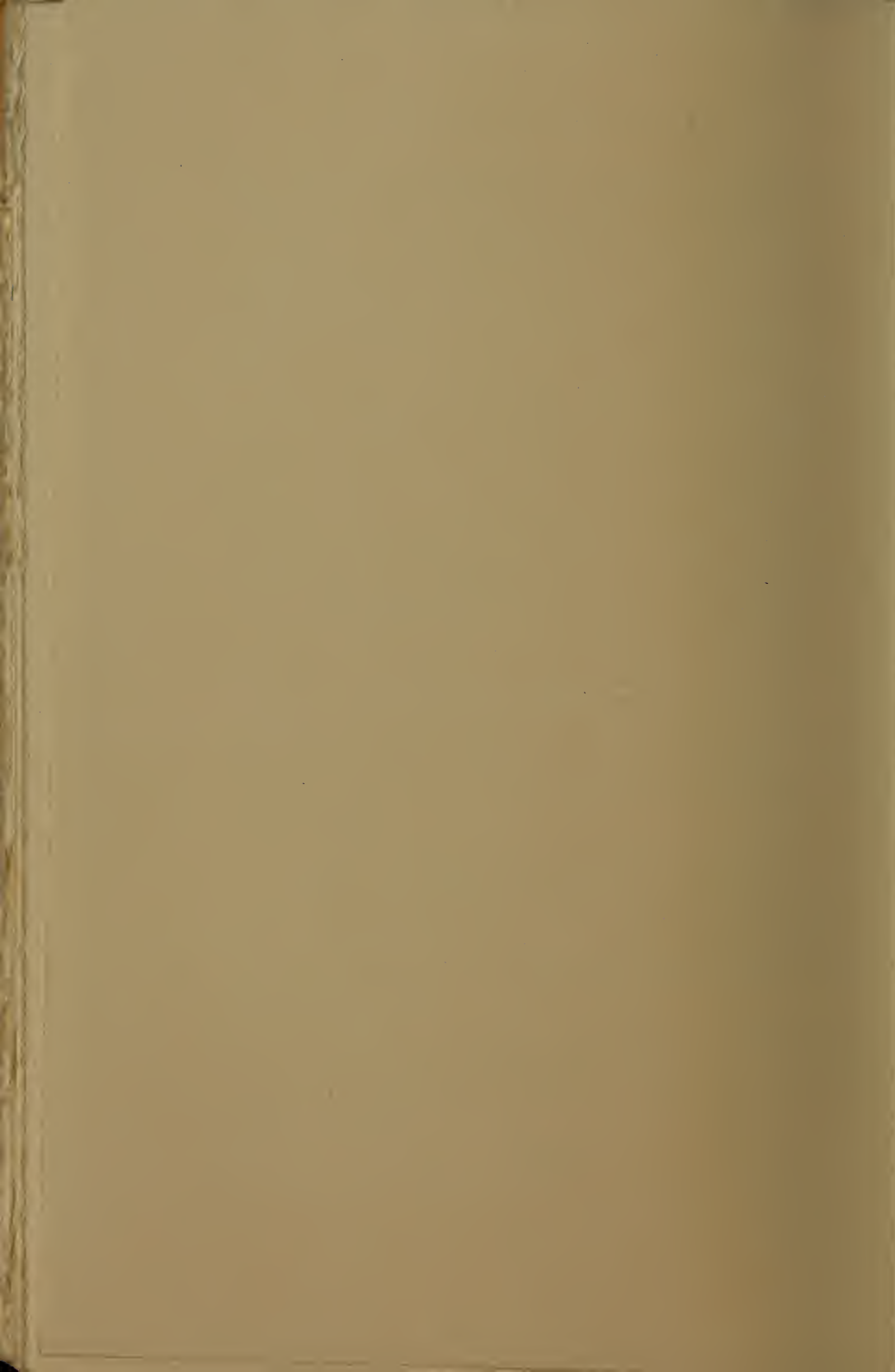
be issued are: Polychrome Guanaco Cloaks of Patagonia, by S. K. Lothrop (*Contributions*, vol. VII, no. 6), and Beads and Beadwork of the American Indians, a Study Based on Specimens in the Museum of the American Indian, Heye Foundation, by W. C. Orchard (*Contributions*, vol. XI).

DURING the early spring, Dr. Mariano Cuevas, S.J., the well-known historian of Mexico, made a critical study of an original Mexican codex on native paper which was presented to the Museum several years ago by Mrs. Thea Heye. It is expected that the results of Dr. Cuevas' investigation will ultimately be published by the Museum.

PROF. MARSHALL H. SAVILLE represented the Museum at the unveiling, on April 29th, of the portrait of its late trustee, Mr. James B. Ford, in the Field Free Public Library at Peekskill, New York. This library was one of Mr. Ford's many benefactions.

WE greatly regret to record the death, on June 14, of Mr. Minor C. Keith, a trustee of the Museum for many years. A fuller notice of Mr. Keith's life and work will appear in the next issue of *Indian Notes*.

CORRECTION.—In the April number of *Indian Notes*, on page 157, line 8, the year 1 *Acatl* should read 2 *Acatl*.

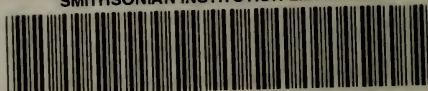


POST-CARDS IN COLOR, ILLUSTRATING PHASES OF INDIAN LIFE AND ART

THE MUSEUM now has for sale, at fifty cents per set, two sets of colored post-cards, one set of a dozen illustrating archeological and the other set ethnological subjects. For each set there is a special envelope, appropriately embellished with an Indian design in colors. The cards themselves, which are beautifully printed by the Helio-type process, illustrate the following subjects.

Archeological Subjects

1. Prehistoric pottery vessel from an excavation in San Salvador, Republic of Salvador.
2. Prehistoric cylindrical Mayan jar from Yascaran, Honduras.
3. Decorated double-mouthed bottles of the prehistoric Nasca culture of Peru.
4. Prehistoric effigy vase from Nicoya, Costa Rica.
5. Jars from the prehistoric ruins of Casas Grandes, Chihuahua, Mexico.
6. Prehistoric vessel embellished with painted patterns and with human effigies, from Recuay, Peru.
7. Effigy vessel from Mississippi county, Arkansas.
8. Earthenware incense burner from British Honduras.
9. Sculptured alabaster vase from Honduras.
10. Ancient carved and painted mirror from Peru.
11. Carved stone receptacle from the Valley of Mexico.
12. Jade chisels from Alaska.



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Ethnological Subjects

13. Human bodies shrunk after the removal of all the bones by the Jivaro Indians of Tierra Oriente, Ecuador.
14. Head-dress, wands, and whistles used in ceremony by the Hupa Indians of California.
15. Deerskin coat, decorated in painted and rubbed designs. Naskapi Indians of northeastern Canada.
16. Sioux shirt made of deerskin, decorated with porcupine-quills, scalp-locks, and painted lines.
17. Ceremonial mask of carved and painted wood. Auk division of the Tlingit of southern Alaska.
18. Head-dress and wands used in a Corn dance by the Zuñi Indians of New Mexico.
19. Shirt woven of mountain-goat wool, used in ceremony by the Chilkat Indians of Alaska.
20. Feather head-dress worn by the Caraja Indians of Rio Araguaya, States of Matto Grosso and Goyaz, Brazil.
21. A typical tipi of the Indians of the northern plains.
22. Jivaro Indian in dance regalia. Ecuador.
23. Pueblo water-jars from Acoma and Zuñi, New Mexico.
24. A small plaza of Zuñi pueblo, New Mexico, during the performance of a Rain dance.

MUSEUM OF THE AMERICAN INDIAN,

HEYE FOUNDATION,

Broadway at 155th Street,

New York, N. Y.